

TEN CENTS

VARIETY

VOL. XL, NO. 13.

SEPTEMBER 5, 1908.

PRICE TEN CENTS.



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IN VAUDEVILLE AND IN TO STAY

**THE
WM. MORRIS**

(INCORPORATED)

VAUDEVILLE CIRCUIT

OPENING TO-DAY (September 5)

LINCOLN SQUARE

VAUDEVILLE

AMERICAN

Short season of opera preliminary to regular

VAUDEVILLE SEASON

ORPHEUM, Boston

WILLIAMS and WALKER in "In Dahomey" for four weeks, THEN VAUDEVILLE

NEW YORK

1440 Broadway

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167 Dearbon Street

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**Orpheum Theatre Bldg. (Washington
Street)**

VARIETY

VOL. XI., NO. 13.

SEPTEMBER 5, 1908.

PRICE TEN CENTS.

ALLIANCE OF INDEPENDENTS IS EXPECTED BY NEXT WEEK

Strong Grounds for Believing William Morris and the I. B. O. Will Be One within the Next Seven Days.

Many reports have been circulated during the week now ending that William Morris and the Independent Booking Offices had combined. These rumors have been taken up by the New York dailies, which built articles upon the street stories and such meagre information as could be officially obtained.

William Morris, Harry Mountford, for the White Rats, and Edward Mozart, general manager of the I. B. O., all gave the same answer to a VARIETY representative when questioned about the merger this week. It was: "I neither affirm nor deny." The stereotyped reply of each led to the conclusion that an understanding had been reached by the parties interested, and further investigation strengthened this belief.

It may safely be assumed that the action delaying the formal amalgamation of the Morris office and the I. B. O. has been caused through the absence of Morris' attorney, Geo. M. Leventritt. Mr. Leventritt, who has been in Europe, returns to New York to-day (Saturday).

According to what is accepted as authentic information, the present plan is to have Mr. Leventritt pass upon whatever instruments are to be executed before the two independent booking agencies come under the William Morris name.

This will probably take place the middle of next week if nothing untoward interferes with the present contemplated arrangement.

With the bookings of the I. B. O. in the Morris office, Mr. Morris will have a large amount of small time to place. His own rapidly accumulating list of smaller theatres will be increased materially by the I. B. O.'s bookings.

Of the present theatres booked by the I. B. O., there are eleven houses which can afford to pay \$250 weekly for a headline attraction. A majority of these could

afford \$300. The weekly cost of shows in the eleven runs from \$600 to \$900.

MOZART IN BINGHAMTON.

Binghamton, N. Y., Sept. 3. The Bijou theatre in this city, with a capacity of 1,000, has been secured by Edward Mozart, and will play three shows daily, commencing Sept. 14, booked through the Independent Booking Office of New York. Mr. Mozart is the general manager of that agency.

The Bijou will be in opposition to The Armory, which has played vaudeville here for the past two seasons under the direction of Weber & Rush. The Armory is booked through the United Booking Offices.

Prices of admission at the Bijou will be 10-20-30.

NIBLO SOON RETURNING.

A letter received this week at the White Rats' headquarters from "Big Chief" Fred Niblo, dated from Warsaw, Russia, stated Mr. Niblo would arrive in New York on Sept. 20.

Mr. Niblo expressed pleasure at the progress the Rats were making, and said were he needed before his date of arrival the trip on the other side would be shortened so he could reach New York earlier.

VAUDEVILLE ON BIG PIER.

Atlantic City, Sept. 3.

Captain John L. Young, of the new million dollar pier, has arranged to build a stage on the front hall on the pier and will present vaudeville there this winter at 10 cents to all parts of the house.

He intends giving four acts and moving pictures for this price of admission. This will give Atlantic City three vaudeville theatres. The other two are Young's Pier and Savoy Theatre, the variety policy to commence in the latter part of October.

ORGANIZATION COMPLETED.

The final meeting of the theatrical combination was to have been held yesterday (Friday) when the organization should have been completed.

A. L. Erlanger was slated to be the president, and the Board of Directors, composed of one member from each interest represented in the association, were expected to be Lee Shubert, John Havlin (Stair & Havlin), A. L. Erlanger (Klaw & Erlanger and Charles Frohman), Sam A. Scribner or L. Lawrence Weber (Eastern Wheel), Herman Fehr (Western Wheel), Martin Beck, Percy G. Williams (vaudeville, East and West).

The incorporation of the scheme will be looked after by Levi Mayer, K. & E.'s Chicago attorney. The plan of operation will be modeled upon that adopted by the Associated Press, supposed to be impervious to the laws affecting "Trusts." Each member is granted a franchise for privilege.

DISCOVERS SINGER IN SLUMS.

(Special Cable to VARIETY.)

London, Sept. 3.

While a slumming party was going through the Whitechapel district yesterday they heard a boy named Mirsky Gynt sing.

Alice Lloyd, Tom McNaughton, Hugo Morris and Paul Murray were in the party. The remarkable qualities of the youngster's voice fascinated the expedition. Messrs. Morris and Murray immediately engaged him for vaudeville, and he will go over to the States for the Morris Circuit shortly.

ORCHESTRA IN ONE INSTRUMENT.

A band of musical Guatemalan Indians, who have been exhibiting at "White City," New Orleans, have in their possession what is named "The Miramba," an instrument resembling the xylophone in construction.

The half-dozen members of the little tribe play it at the same time the instrument sending forth sounds like a harp, piano, flute, cello and violin, all simultaneously.

Levy & Lykens are bringing the act by boat from New Orleans. The agents expect to place the number around New York.

MORRIS "BROADWAY"; MUSIC HALL.

The Broadway Theatre will be a music hall commencing with September, 1909, and Harry Lauder will be the star attraction there, both being under the direction of William Morris, Inc., is a statement made by William Morris this week.

The time engaged by Mr. Lauder for pantomime in England next season has been released, and during that period the great Scotch comedian will play in New York for Morris.

No details relative to the lease of the Broadway could be furnished by Mr. Morris. He said: "Just say the Broadway Theatre will be a music hall next season under the management of William Morris, Inc."

FINAL AFFILIATION MEETING.

The final meeting between the White Rats and Comedy Club is scheduled for tomorrow (Sunday) at one o'clock, when the Board of Directors of the Rats will visit the Comedy Club, then in its regular weekly session.

The scheme of affiliation between the two societies will be finally gone over. The plans contemplate an understanding, without consolidation.

MISS HOFFMANN'S MIXED DATES.

This week a long contract was executed between Gertrude Hoffmann and the Shuberts under which the "Salome" dancer is to be starred in a production for 25 weeks of this season, commencing September 28.

Contracts already entered into by Miss Hoffmann's manager, Maurice Gest, call for her appearance at the Palace, London, for four weeks commencing October 26, replacing in that theatre Maud Allen, who is supposed to have been booked for a New York appearance dating from that time as a buffer to the expected popularity of Harry Lauder in the Morris houses.

William Hammerstein wants Miss Hoffmann to extend her engagement in his theatre, where she is now playing, until November 15.

Alfred Butt, manager of the Palace, London, declined by cable this week to release Miss Hoffmann.

Mr. Gest, who will cease to be Miss Hoffmann's manager upon the Shubert contract taking effect, is now in the whirl of straightening out the tangle.

THE LONDON PAVILION WITH PAYNE CIRCUIT

Glenister's House Booking with other Large West End Halls. Payne Circuit not in English Managers' Combination.

(Special Cable to VARIETY.)

London, Sept. 2.

The Pavilion, a well-known and popular West End music hall has gone with the Payne Circuit.

The latter will not join in the movement promoted by Oswald Stoll to combine the English variety managers.

The Payne Circuit in England has among its London houses, the Paragon in the East End and the Canterbury in the Southwest; also the Holbein Empire, and books the Oxford and Tivoli.

The Pavilion has about the best location in London for a music hall. It is close to the Moss-Stoll Coliseum, although not as large a house. It is an important addition to the Payne Circuit.

The cabled report that the Payne Circuit will not join the movement inaugurated by Oswald Stoll to weld the English managers together will not defeat that proposed combination even though the Barassford Circuit also held out, as has been surmised it would. It will, nevertheless, give it a considerable setback.

The Moss-Stoll Tour with the Gibbons Tour and the DeFreeze Circuit, if the three should be combined, would still be the English booking power in vaudeville.

The Gibbons Tour stands second to the Moss-Stoll list abroad. Walter Gibbons was the son-in-law of the late Geo. Adney Payne, head of the Payne Circuit. At his death, while Mr. Gibbons took charge of his father-in-law's theatres, the Payne Circuit remained intact.

The Pavilion has been under the direction of Manager Glenister. It can play an act from eight to ten weeks or longer on a run.

"STAR BOUT" QUILTS.

After being out four weeks it has been decided that the popular priced play which was built around the vaudeville act of "The Star Bout" will be withdrawn from the road within a few days. Taylor Granville headed the company.

It opened at the National, Philadelphia, the first week in August under the management of J. N. Veronee.

KANSAS CITY'S "SUNDAYS."

Kansas City, Sept. 3.

Judge Wallace says that he will close the theatres on Sunday, but they were not molested Aug. 30.

I. B. Kimbrell, prosecuting attorney, refused to make any more arrests until the indictments of last year were disposed of. There are enough cases pending to keep the prosecutor busy for the next five years and he does not want any more until a conviction has been obtained.

Judge Wallace instructed the county marshal to secure the names of all artists and managers concerned last Sunday and present them to him Monday morning.

The present Grand Jury will be released

Saturday. The managers don't believe that a new jury of men can be secured that will be in sympathy with Judge Wallace.

HEPNER WITHOUT A LICENSE.

Atlantic City, Sept. 3.

William Hepner, the New York wig maker, has his own troubles here. He opened a store on the Boardwalk for hair goods and manicuring.

On Monday last Hepner was placed under arrest for practicing manicuring without a State license. He was held for further hearing. Mr. Hepner was in the city at the time to look after a lawsuit he is interested in.

NO RENT; NO SHOW.

Lexington, Ky., Sept. 3.

On September 1 Manager Liming, of the Majestic, failed to present Geo. Kincaide, owner of the theatre, with \$600 rent due up to that date.

Mr. Kincaide closed the theatre. The artists have not been paid and no one about town saw Mr. Liming on the fatal day.

LOOKING FOR SAM BERNARD.

Vaudeville, and more particularly that portion represented by or through Wesley & Pincus, the agents, is on the mizzen mast looking out for the first vaudeville signals to be set for Sam Bernard.

"Nearly a Hero," under the Shubert management, is appearing at the Savoy, Atlantic City, this week. It is the piece Mr. Bernard starred in last season also. The report spreading is that unless the Shuberts come to the front with a new production for Mr. Bernard, he will leave "Nearly a Hero." If he does, Percy G. Williams is said to have the first call on his services by virtue of a previous contract made through the Wesley & Pincus agency, and which was mutually agreed at the time should be voided.

A CIRCUS BY MAIL.

Chicago, Sept. 3.

A whole circus sent by mail occurred last week when the Fox and Foxie Circus, after finishing an engagement at the Majestic, Milwaukee, was shipped in the mail car of the express to Chicago, to enable a connection being made for Davenport, Ia.

C. E. Kohl, of Kohl & Castle, who is interested in the vaudeville number, arranged for this mode of traveling.

CHICAGO SEASON ON.

Chicago, Sept. 3.

The season is on in full blast. The Star and Garter and Sid J. Euson's have opened, and all five burlesque houses are merrily running.

The Haymarket, too, has opened, while the Olympic has reverted to continuous. The Olympic has abandoned its idea of musical stock.

WILLIAMS' \$6,000 SHOW.

Percy G. Williams has placed a program for his Colonial patrons commencing with Labor Day which the management must pay \$6,000 for in salary.

It is the first bill of the Colonial in competition with the Lincoln Square (Morris).

The Colonial program will be Eva Tanguay, Bernardi, Six Cuttys, Empire City Quartet, Elinore Sisters, Collins and Hart, "The Naked Truth," Sam Williams, Marceilles and pictures.

MORRIS AFTER POLI?

There is every prospect that William Morris, Inc., will be in opposition to S. Z. Poli in Bridgeport. Negotiations are under way between the local company which is building a theatre in that town and the New York vaudeville independent.

It was announced some weeks ago that the Bridgeport theatre was to be a stand on the Western Burlesque Wheel, and with this understanding work on the structure was rushed during the first half of August. The burlesque people, however, seem to have changed their minds about playing the Connecticut town and ten days ago all work stopped. The building is said to be about half completed.

S. Z. Poli's Bridgeport theatre is an "upstairs" house, an old and rather shabby place. It is the opinion of those familiar with local conditions that a modern playhouse would make a strong bid in competition.

UNITED'S CONCERTS AT CIRCLE.

According to Gus Edwards, he will conduct Sunday concerts at the Circle this season, with bills booked through the United Offices.

The combination would require a long explanation for proper elucidation, but the Circle has been frowned upon as an "Isman" house. The latter part of last season, the Morris office placed the Sunday shows there.

WEBER GOING ON ROAD.

Joe Weber will take to the road with his "Merry Widow" burlesque this season. It starts the last of this month.

The company other than the manager will be Charles J. Ross, Walter Jones, Al Hart and Blanche Deyo, besides a "Widow" yet to be selected.

The Weber Music Hall has been booked ahead. The attraction to follow "Paid in Full" at the Broadway playhouse of Mr. Weber has been contracted for.

EZRA KENDALL SIGNED.

Following the many reports of Ezra Kendall, the monologist, having been secured for a reappearance in vaudeville comes the definite information this week that Mr. Kendall has been engaged for Hammerstein's for one week commencing Nov. 9 at a salary of \$1,500 through Lykens & Levy.

Prior to that date, however, Mr. Kendall will be seen at the Keith-Proctor theatres in New York, September 21, Fifth Avenue; September 28, 125th Street; opening at Keith's, Boston, September 14. Many agents have interested themselves in the attempt to "produce" Kendall. William Morris has also been on his trail, but Lykens & Levy are the directors of Mr. Kendall's tour, having had the Hammerstein contract for some time in their possession.

"INDEPENDENT" SHOW OPENED.

Watertown, N. Y., Sept. 3.

The opening of the Orpheum and the presentation by Walter C. Mack (Sven-gala) of vaudeville furnished by the L. B. O. is a variety innovation to this city.

A strong and well balanced bill was offered this, the opening week, and capacity business and unusually appreciative audiences have been the result.

Manager Mack appeared before the curtain the opening night and gave a brief curtain speech, thanking the patrons and making a direct and telling bid for a continuance of their patronage on the grounds of "Independent Vaudeville" booked through the White Rats. He was cheered and applauded until he smilingly made an exit. The house is beautifully decorated, the orchestra and attaches nicely uniformed and numerous improvements over last year's management have been made, indicating that the great hypnotist is a competent manager as well as a noted headline act.

WILLIAMS AND TUCKER ON UNITED.

Jac Tucker and Eva Williams returned from Europe this week and will open on the United time at Dayton, Sept. 14, booked for the tour by M. S. Bentham.

Thus ends the serial of the act's bookings. William Morris announced he had the act, while Bentham has maintained Williams and Tucker were booked by him.

As a matter of fact, Morris holds the signature of the team to a contract, which Williams and Tucker aver was never completed by Morris' name, or if so, not received by them. Maurice Goodman, attorney for the United, has advised they can not be held to the Morris agreement.

I. B. O.'s PITTSBURG OFFICE.

The Independent Booking Offices has established an office in the Hippodrome Building, Pittsburgh. It will be in charge of Irving D. Pollock.

Pittsburg is the centre of countless small acts playing the intermediate time between New York and Chicago.

Harry and Kate Jackson will play vaudeville this season in a new playlet written by Mr. Jackson, called "One Widow Won."



DAISY WOOD.

Of the English Lloyds, who will make her first American appearance on the Morris Circuit this season.

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McIntyre and McAvoy have dissolved.

Jack Lewis has joined Williams' "Ideals."

The Broadway, Camden, opens Monday.

Jack Julian is no longer with the 3 Julians.

Phillips and Farlardeau have become reconciled.

Fritz Ryan Houston is with "Redpath's Napanees."

Barney First opens at Pantages', Spokane, Sept. 6.

Lily Lena is now under the direction of H. H. Feiber and W. Newhouse.

Hurtig & Seamon's Arcade, Dayton, opens Labor Day.

Willie Eckstein, the boy pianist, will play about this fall.

Tom Nawn is coming back from Europe to open here Oct. 5.

Freeman Bernstein has opened an agency in the Holland Building.

The father of Netta Vesta died last week in Springfield, Mass.

Harry Whitlock is connected with the Independent Booking Office.

Mabel Hite and Mike Donlin will open at Proctor's, Albany, Oct. 12.

Al Sutherland has booked Levelle and Sinclair over the Western route.

Ross and Fenton were placed on the Morris time by Myers & Leavitt.

Bessie Wynn substituted for Elsie Fay at Proctor's, Newark, this week.

Leo Dietrichstein and his company will appear at the Colonial Sept. 14.

Felix and Barry—4 in the new act—will open at Allentown Nov. 30.

Matthews and Ashley open their United season Monday at the Alhambra.

Geo. Fuller Golden will arrive in New York the latter end of next week.

The Empire, Pittsfield, Mass., booked by Reich & Plunkett, opens Sept. 7.

Frank Bush has signed for fifteen weeks of summer park time next summer.

Carlotta, the bicyclist, opens her United season at Grand Rapids, Mich., Sept. 14.

Edward S. Keller has procured forty weeks for Hoey and Lee through the United.

The Quaker City Quartet was booked over the Independent Booking Office time this week.

John W. Considine, of the Sullivan-Considine Circuit, is looked for in New York next week.

Evans and Ten Brook are a newly organized act under the direction of Reich & Plunkett.

Robert L. (Bob) Dailey may return to vaudeville in his former piece, "Fun on a Trolley Car."

Cooke and Sylvia open to-morrow (Sunday) on the Western time, placed by Pat Casey.

Dr. F. Schill, Jr., has been appointed Medical Officer for the White Rates at Johnstown, Pa.

"The Casuals" and "London Superba" are two acts the Karno Comedy Company may present over here this season, having come prepared to do so.

J. J. Hayes, winner of the Marathon race in London, will open at a Keith-Proctor house next week.

Charles Wilahin and Sadie Folly have set their wedding day for February 17 next at Vienna Hall.

The Bogannys, with the original Joe, open on the Morris Circuit Sept. 14. It is a foreign acrobatic act.

The Hengler Sisters will be starred in a musical comedy this season entitled "The Twin Detectives."

Mayme Remington's "Millionaire Minstrels," a new act, opened at Hathaway's, New Bedford, this week.

Geo. Primrose has twenty weeks booked in vaudeville this season by M. S. Bentham. More is to follow.

At the Colonial this week a portrait of Tony Pastor stands in the lobby on an easel, draped in mourning.

Helen Royton, late of "The Girl Question," will play vaudeville in the character she essayed in the piece.

Charles Dorval, a foreign illusionist, gave a "trial show" at the Manhattan Theatre Thursday morning at 9:30.

Thomas Carroll, of Carroll and Baker, was married on August 18 to Dena Schuman, of Manchester, N. H.

B. A. Rolfe's next production will be "The Union Station," a comedy number. It will be shown in October.

Joe Weber has placed Blanche Ring under contract for five years. Miss Ring will be starred in a new play.

Billy Gaston and Ethel Green will put on a new act in Memphis Sept. 14, under the title of "Billy and Betty."

Maurice Levi and his Band will not play Manhattan Beach next week, due to the hotel there closing Sept. 8.

The father and mother of Franklyn Wallace, the singer, have died since the family last heard of or from Franklyn.

The Phillipi Brothers, hand balancers, make their first American appearance Sept. 7 at Keith's, Philadelphia.

Carl George and Lillian Boardman, of "The Girl Question," will prepare a vaudeville number in which they will appear together.

Thursday evening Ed. Blondell felt like smoking. He inquired of Willie Hammerstein as to his chances. Mr. Hammerstein had no cigars with him which he thought would fit Mr. Blondell, but hid to the nearest cigar store, purchasing the best two-for-five in the establishment. Blondell smoked it, having seen Mr. Hammerstein place the other in his mouth. Blondell still claims it was a good cigar, but he is causing a wide-spread suspicion regarding the brand he previously used.

Davey and Emerson, a western act, will make their first New York appearance this season in a musical offering.

Bert Weston opens in Ashland next Monday in his new "girl" act produced under the direction of Maurice Boom.

Thos. E. Shea opened at Cook's Opera House, Rochester, this week. His New York date is the Colonial, Oct. 5.

Maggie Cline acquired a violent dislike to her billing at the 125th Street this week. Hence Stella Mayhew is on the bill.

Sharp Brothers and their Six "Dusky Belles" have been routed for 40 weeks of United time through Edward S. Keller.

Al Weston and Irene Young received contracts for twenty weeks over the Morris Circuit, booked by Myers & Leavitt.

Charles Prince is with "Stubborn Cinderella" in Chicago. He expects to remain there for two years in the same show.

Jos. Adelman's Musical Ensemble arrived in New York on Monday and opens at Keith's, Philadelphia, on Labor Day.

M. S. Bentham this week placed Guyer and Crispi to reappear at the 5th Avenue Sept. 28. The act is at present in Paris.

Margaret Wycherly, who appeared in a protean act in vaudeville last season, will come forth in a play called "Her Other Self."

Phyllis Lee has replaced Ella Snyder in "Commencement Days." The musical piece is at the Garrick, Washington, this week.

"That" Quartet will be held over for the second week at Hammerstein's. The act will also play at the Alhambra next week.

Adeline Francis plays a return engagement at Luna Park, Washington, next week, that being the close of the season there.

Ralph Johnstone's new bicycle sketch, "The College Inn," opens on Sept. 14 at the Bijou, Bayonne, N. J., placed by Edward S. Keller.

Marion Bent (Mrs. Pat Rooney) will soon retire from the act for a spell when Pat will continue alone until Miss Bent returns.

W. C. Fields, the juggler, will return from abroad, and be in readiness to open over here Nov. 23. M. S. Bentham is on the job.

That boy Bentham is on the job again with a little salvo about Emma Francis. Now, Miss Francis has booked ahead until Feb. 1, and will fill the other three months until June, obliging the further postponement of her American time until next season. Miss Francis is the kind of act the agents like. She is looking herself abroad and Bentham pulls down the regular five right along. It's like spending a vacation for an agent.

GIVES UP KRAUS FIGHT.

Contrary to expectations the Empire Circuit Company (Western Burlesque Wheel) did not push its injunction proceedings against Sullivan & Kraus, when the case came up last Friday morning (August 28) in the United States Court. Instead its counsel agreed to the withdrawal of the suit by which they hoped to regain possession of the Dewey and Gotham theatres.

It now seems that William Fox will be left in undisturbed possession of the two houses, the Empire people having agreed not to bring another injunction suit. Their plans are kept secret, but in all probability they will take the form of an action for damages.

When the case was called Rankin D. Jones addressed a statement to Judge Lacombe in which he stated his side had been unable to secure the defendants' affidavits and did not immediately care to go on with the suit. The Empire Circuit held a contract with Sullivan & Kraus, he stated, which had eight years to run and the points involved in the suit were so complicated and the issues so important, he was unwilling to proceed without proper preparation. He therefore asked that the matter be stricken off the calendar.

This removes the two theatres from any possibility of being disturbed for nearly a year, for it will take that long before a new action can be brought before the court.

House, Grossman & Vorhaus appeared for Sullivan & Kraus, and Mr. Jones for the Empire Circuit Company. William Fox was also represented by counsel.

A member of the Empire Circuit Executive Committee this week denied that his company had any idea of giving up its efforts to secure possession of the two theatres. He said that already the Empire lawyers had a plan by which the matter would be reopened very shortly and intimated that the campaign would bear fruit within a short time. Just what the plans were he could not say.

In an interview with a VARIETY representative this week this manager intimated that the West is considering the proposition of building theatres of its own both in 14th Street and 125th Street where the Dewey and Gotham are located.

"It is a matter of complete indifference," said he, "which way the case goes, whether for or against us. If the courts decide that we may play the Sullivan-Kraus houses, well and good. But if they remain closed to us, the elimination of a disturbing factor in the Empire Company will be ample compensation, and we will supply substitute houses for our companies."

"Of this you may be sure. If the Empire Company thinks that the business warrants it new theatres will be built on Fourteenth Street and 125th Street."

BEHMAN SHOW'S NEW EQUIPMENT.

Scenery and costuming will be the new equipment to be placed in "The Behman Show" before the season has far advanced. This was decided upon early in the week by Jack Singer, the manager, after consultation with members of the Columbia Amusement Co. (Eastern Burlesque Wheel).

It is said \$2,000 will be invested in the show.

"COOCHERS" vs. "SALOMERS."

Chicago, Sept. 3.

The burlesque league season has started; "Salome" and "Cooch" are battling for the pennant. The struggle atwixt the Cubs and the Giants will be like unto lottoes alongside the terpsichorean fracas.

"Cooch" won the first game when a burlesque organization signed a "coocher" with a .447 batting average as an added feature; but "Salome" came back with both bare feet and one acephalous head, dividing honors in the bill.

For a while all the "coochers" were put out of the game by the Chicago authorities, but you can't keep a good wiggle down. One show gets a "coocher" and the rest must follow suit to get the crowds; and there you are.

Last season the various managers agreed to expunge the naughty twist. One broke the covenant and the entire agreement crumbled as if by magic.

The "coochers" are recruited from the choruses. Dottie Dimples togs up a la odalisque, assuming a nom de plumage—like "The Girl in Black" or "The Woman in Gamboze," et cetera. But all the tints in the spectrum have been used up, so it listens like a deluge of new name, much Arabian, viz.: "La Flora," "Looloota," "Squeegina," and so forth.

One manager has named his "coocher" after a cigar; another after a popular cigarette.

As New York breeds "Salomers," so is Chicago the center of the "cooch" industry. It would be nice if a new dance craze could be invented so as to make it a three cornered fight.

OPPENHEIMER RUNS STOCK BURLESQUE.

Chicago, Sept. 3.

Jos. Oppenheimer, formerly manager of the "Fay Foster" Company, has secured the lease on the Orpheum. Davenport, Ia., and will install stock burlesque. He plans to organize a chain of houses with the same policy.

WILLIAMS SHOW AFTER ELECTION.

Chicago, Sept. 3.

Sim Williams, who was here with "The Imperials" last week stated that immediately following the election his firm will launch a big musical show over the Klaw & Erlanger time, which is being held open.

It will open at the Nixon, Pittsburg. The show is called "The Runaway Princess."

CHARLIE BURKHARDT MARRIES.

Chicago, Sept. 3.

Chas. J. Burkhardt, featured with "The Travelers," and Hazel Corrine Frank, a belle in South Side society circles, were married Friday, Aug. 28, in Chicago, Rev. Dr. Levy officiating at the ceremony.

A reception was tendered the groom and bride on the Empire Theatre stage Friday night. Mr. Burkhardt was presented with a loving cup by the members of the company.

TWO "REILLY & WOODS."

There are two burlesque shows on the road this year playing under the "Reilly & Woods" billing. One is a "No. 2" organization playing one and three night stands under the management of Billy Vale. The other is Jacobs & Jermans "Greater New York Stars."

KRAUS' SHOWS ROUTED.

The two Kraus' burlesque shows "Rialto Rounders" and "20th Century Girls" have been routed on the Eastern Burlesque Wheel. The first is to go on tour in the Eastern when Montreal opens, set down for Oct. 5, while the "20th" will enter upon the road trip when Louisville is added to the Eastern Circuit, about Nov. 15.

The withdrawal of the action against Sullivan & Kraus by the Empire Circuit Co. in the United States District Court last week cleared the path for these moves.

LIEUT. MINER MAY RETIRE.

A report is current that Lieut. H. Clay Miner, executor of the Miner estate, may retire from personal connection with the burlesque properties in which the estate is interested.

Mr. Miner has served for several years as a member of the Empire Circuit Executive Committee. He would not comment on the report.

HOUDINI'S SUCCESSOR JUMPING.

Newark, Sept. 3.

The Marvelous Leonard, with the "Yankee Doodle Girls" at the Empire, jumped off the Jackson Street Bridge this week, heavily manacled.

A large crowd collected, and the local papers give the feat much space.

Leonard is the successor over here to Harry Houdini in the latter's handcuff act. He seems to be following closely the methods successfully adopted by Houdini for publicity.

EARLY BIG RECEIPTS.

Remarkable figures for burlesque receipts thus early in the season were entered for last week by Bob Manchester's "Cracker Jacks," which played to \$8,125 at the Star, Brooklyn, and Fred Irwin's show at the Gayety, Pittsburg, which drew in \$7,000 to the box office.

JUST A COINCIDENCE.

Boston, Sept. 3.

At the Howard this week are Jeanette Dupre, playing as the headliner of the theatre's own vaudeville show, and W. B. Watson's "Cosy Corner Girls."

It is purely a coincidence. Miss Dupre is not with the show and states she does not intend to enter burlesque this season. Divorce proceedings are pending between Mr. Watson and Miss Dupre.

"PETE" CLARK DECLARES.

Albany, Sept. 3.

"Pete" Clark declared himself to a newspaper man here this week by saying his "Runaway Girls" was not a "burlesque show," but a "first class comic opera."

And the newspaper agreed with Clark in its review. That really sums up the burlesque situation in Albany this week. It "Pete" is happy, there's nothing to worry about; and "Pete" is happy.

PEARL AND MEAD SPLIT.

Atlantic City, Sept. 3.

Tony Pearl and ex-jockey Tommy Mead have decided to part company. After last week, when they played at Young's Pier, Pearl decided that the act would not go. He has a new partner in view. He is an Italian also.

NEW PIECE FOR HAYES.

Philadelphia, Sept. 3.

Edmund Hayes was haled into court a second time on Saturday, Aug. 28, when J. Bolten Winpenny endeavored to have Hayes held for contempt of court for producing a portion of the "Wise Guy" after an injunction had been issued against him.

Winpenny claimed that the table scene used by Hayes in the "Mardi Gras Beauties" and other portions of the burlesque belonged to the "Wise Guy" sketch, but Hayes furnished witnesses which satisfied the court that there was nothing in the show to hold Hayes for contempt, and he was discharged.

Hayes finished out the week here, and the show left for Newark, minus several chorus girls, who were let out. While here Hayes arranged with Joe Mitchell (Mitchell and Quinn) for a two-act piece, the book of which was read to Hayes. It has a character similar to the "Wise Guy," but is in no way like the original piece. Mitchell is at work on it now, and will probably turn in over to Hayes in a week or two.

The "Jolly Girls" show which Winpenny has in the Western Wheel has not been formed yet, Winpenny having felt sure of defeating Hayes in court and compelling him to go with the "Jolly Girls." The court enjoined Hayes from using the sketch, but made no ruling on his services.

ARRESTS "COOCHER" SECOND TIME.

Chicago, Sept. 3.

Again through the activity of "The Tribune" Chooceeta, the "coocher," has been pinched. This time it was at the Empire. "The Tribune" claims it "went after" "Chooceeta," and the paper also claims it caused the Trocadero to "clean up." The "Troc." was the place where the "coocher" was nailed the last time. If the "Tribune" "cleaned up" the "Troc." it can do almost anything.

Bail was given for the "cooch" dancer. Probably if a "Salomer" is ever seen here by the police it will be imprisonment for life with perhaps hanging included.

HEAT CAUSED SLUMP.

Just as the theatres were finishing an unusually successful season in the middle West this week, a hot wave descended and the box office receipts went a-glimmering. In St. Louis, from a cool spell the weather suddenly became oppressive and in Louisville it is said the temperature reached 102 degrees.

The burlesque shows West were the largest losers. They were in the midst of successful runs when the heat came along.

ANOTHER MUSIC HALL SUIT.

Gus Hill served Jack Singer with papers in an injunction suit Saturday night at the Murray Hill Theatre, alleging that an act used as the third scene in the burlesque of "The Behman Show" is an infringement of his exclusive rights to Fred Karno's "A Night in an English Music Hall," which he holds from the English producer.

This is the third or fourth suit of the kind Hill has brought, one against Campbell & Drew having been settled out of court only recently.

THE MORRIS OPPOSITION IN VAUDEVILLE OPENS TO-DAY

**Matinee at the Lincoln Square, New York, the
Starting Gun. Morris Sanguine.**

As the curtain rolls up at the Lincoln Square on the matinee to-day (Saturday) the one-man fight William Morris is to make against the combined leading vaudeville interests of America as represented by the Eastern and Western managers in the United Booking Offices commences.

At his office this week Mr. Morris expressed himself as fully confident of success. He would not admit that his vaudeville circuit was an opposition one, but said he had been in vaudeville, was in and intended to remain there, operating his houses through William Morris, Inc., as a pure business proposition.

Asked how he was prepared for future bills on his circuit, Mr. Morris said he had been literally swamped with offers of acts. He expressed the conviction there would never come a time when the Morris Circuit could not command all the acts required of any grade or calibre.

The single handed fight Morris is putting up against the vaudeville opposition has commanded the respect if not the love of his competitors. The strength developed by Morris in acts as publicly given out during the past two weeks has surprised many people who looked upon the silence maintained by Mr. Morris over the summer as equivalent to an admission that good acts were not available.

There is no one in showdom who does not wish Morris well. Some mutter it under the breath; others, and even among those whom he must compete with, speak their "good luck" thoughts aloud.

Among a certain grade of managers not connected with the Morris office there is a devout wish that Morris may succeed in vaudeville for his own sake, their own and for the purpose of upholding a vaudeville opposition which will prevent the growth of a dictatorship.

The William Morris Circuit to date is composed of eight large houses, opening as follows: Lincoln Square, Sept. 5; Savoy, Fall River (Mass.), Sept. 7; Forepaugh's Philadelphia, Sept. 14; Blaney's, Yonkers, Sept. 14; Fulton Theatre, Brooklyn, some time this month (date refused); Lyric, Newark (date refused), American upon expiration of the Opera company's stay there, vaudeville opening probably occurring Oct. 5; Orpheum, Boston, at the conclusion of "In Dahomey," vaudeville's first date Oct. 5, estimated. In addition, the Morris is looking innumerable small houses.

KARNO'S BAGGAGE DELAYED.

The Karno Comedy Company appeared at Hammerstein's on Monday, having been called over to open the season there one week ahead of the schedule time.

Upon arriving at the Custom House Alf Reeves, the manager, found his new scenery brought over with the act, along with other "props," could not be delivered in time for the opening. Up to Wednesday nothing had been recovered from the Appraisers' Stores.

This delay inconvenienced the act for the first few shows this week, causing

the company to work under difficulties.

At the White Rats this week Harry Mountford stated there had been no alteration in the custom ruling, but that the promises made by the Collector of the Port to facilitate the clearing of baggage for artists, vouched for by the Rats, had been kept. Jos. Adelman, a foreign artist, had his luggage sent through inside of a day late last week after he landed. Mr. Adelman is an American citizen, which helped some.

There is much perplexity abroad over the new order. Artists on the other side booked for America will probably have to lose a week's engagement before leaving to keep the opening date on this side if something more definite as to the time required to pass baggage through the customs is not obtained or the ruling modified.

NEW HOUSE IN TORONTO.

Toronto, Sept. 3.

A plot of ground on Yonge Street in the North End has been purchased for \$25,000 by Toronto parties, and a vaudeville theatre will be erected. Excavation has already commenced. The building will cost \$45,000.

YOUNG PROCTOR IN PICTURES.

According to a report this week, F. F. Proctor, Jr., in association with Harry Brunelle, the popular manager of the 125th Street theatre, has leased the "store show" place at 3rd Avenue and 140th Street which will shortly reopen under their management.

The yearly rental is \$4,500. The store show was recently abandoned by the Enterprise Amusement Co., due to losses sustained. The Enterprise paid \$6,000 yearly. Proctor-Brunelle secured a reduction of the rent through the letting of the corner adjoining for a saloon.

Mr. Brunelle signed the application for electricity for the place this week. F. F. Proctor, Sr., is said not to be interested.

ROOF OPEN ANOTHER WEEK.

A precedent will be established next week by William Hammerstein for the Roof Garden season in New York. Mr. Hammerstein will have the roof show continue until Sept. 13, the latest date a bill has ever played in the air over his Victoria theatre.

The decision was arrived at on Tuesday, when it became necessary to change about five acts which had been engaged with an indoor performance in view.

Frank A. Gotch, the wrestling champion of the world, billed to open at Hammerstein's on Labor Day will probably be played, although the complications to follow the out-door appearance of Mr. Gotch and his company in "All About a Bout" are turning Mr. Hammerstein's withering smile to smiling scorn.

The sketch may be presented at matinees while the third scene only, a wrestling bout, will be given on the roof.

VESTA VICTORIA TO RETURN.

Vesta Victoria is to return to New York, and will play for the Morris Circuit. Miss Victoria has signed for eight weeks, commencing in November, with an option of further engagements.

The weekly salary agreed to for Miss Victoria's services has not been given out. When the Englishwoman appeared over here last season she received \$2,500 weekly for thirty-three weeks under a Klaw & Erlanger contract.

Miss Victoria is reported to have asked \$3,250 for a return engagement this season. Morris is believed to have agreed with Miss Victoria she shall receive the same amount on his circuit paid her by Klaw & Erlanger.

GRACE LA RUE'S GOOD IMPRESSION.

Atlantic City, Sept. 3.

Sam Bernard opened his season at the Savoy Monday evening in "Nearly A Hero." The show is a big hit here, and Bernard for the first time is pitted against Hattie Williams, his former leading lady, who is now a star and who is appearing at Nixon's Apollo this week.

All of last season's hits are still in the production, and Bernard's portrayal of Ludwig Knoedler is better than ever.

Grace La Rue, who succeeds Ethel Levey as Angeline De Vere, made an excellent impression. The other members of the cast are almost the same as last season.

AMERICANS SCORING ABROAD.

According to mail reports three American acts are scoring substantial hits in as many Continental cities.

At the Wintergarten the Juggling Mowatts lead the bill; in Hamburg Simon and Gardner are the comedy hit, and Guyer and Crispi have established themselves as favorites in Paris.

"SALOME" COMPROMISE.

When the Jos. M. Gaites production of "Follies of 1907" opened in Scranton, Pa., with Montgomery and Moore as the feature Saturday night, the widely announced "Salome" dancer who appeared was La Millas, the girl who was "suppressed" in Asbury Park, N. J., recently.

La Millas was under contract to E. F. Albee, but when the Producing Managers' National Association a short time ago decided that the contract between La Sylphe and Jos. M. Gaites was not binding, the vaudeville magnate dictated that the latter should remain in vaudeville and La Millas was given to Gaites as a compromise measure.

FINAL CLUB SWINGING CONTEST.

Sydney, Australia, July 15.

To settle the club-swinging championship (endurance and finish), Tom Burrows and Jack Griffiths met at the Adelaide, Tivoli, last week.

Conditions were 3-lb clubs, each competitor to describe 50 clear circles per minute and the time allotted to be 65 hours, 20 minutes; should both competitors complete together, the winner to be decided by points.

Both men were on their feet at the finish. Burrows got the decision on points.

Spissel Brothers and Mack will probably visit Australia before returning for home engagements from '09-'10 on.

LESLIE HIT IN "FLUFFY RUFFLES."

Atlantic City, Sept. 3.

Hattie Williams in her new musical comedy "Fluffy Ruffles" opened a week's engagement at Nixon's Apollo Monday evening to a big house.

The play is adopted from the cartoon picture series by that name and written by John J. McNally. The music is by W. T. Francis and J. D. Kern, and the lyrics by Wallace Irwin. Ben Teal staged the production.

"Fluffy Ruffles" is in three acts, handsomely staged and costumed. The music is not catchy and the comedy poor excepting the work of Bert Leslie and George Grossmith, Jr. Miss Williams has the part of a girl who is continually losing her position. She goes through the three acts in this style, and it looks as though all of the other members of the big cast have been sacrificed to her.

Mr. Leslie has evidently created his own part, for McNally could never have written the genuine (Leslie) slang he uses throughout the entire performance. He receives more laughs than all the others together. Grossmith is very good as an Englishman. Jack Gardner has several songs. Helena Frederick has but one number, the musical hit of the performance, and with her excellent voice should have had more. Bessie Clifford does a two-minute dance, and is lost for the balance of the performance. Victor and Nettie Hyde show their Russian dance in the second act. The chorus is pretty.

"Fluffy Ruffles" needs fixing.

FINANCIAL ITEM.

Felix Reich, of Reich & Plunkett, and formerly of Reich & Cox, entered a petition in bankruptcy this week with liabilities of \$45,000 including in his schedules many claims against him by vaudeville artists.

The only asset acknowledged was a claim of \$5,000 against Harold Cox.

CHICAGO'S MANY SMALL HOUSES.

Chicago, Sept. 3.

Sam Du Vries and H. Dalby, a wealthy Mexican mine broker, have secured the Ideal on Milwaukee Avenue; the National at 18th and Center, and the Majestic, Chicago Heights. All three houses will be renamed "The Ameta," and be remodeled.

Ten cent vaudeville will be the policy. The promoters plan to secure about ten houses in all, making a local circuit. This will give Chicago about twenty low priced vaudeville theatres.

ARTURO BERNARDI.

The pictures on the front page of this issue are likenesses of Arturo Bernardi, the protean artist, as himself and in some of the characters taken by him in his stage entertainment.

Mr. Bernardi is the quick change artist, and has just completed eight successful weeks at Hammerstein's Roof Garden, where he made his American debut, having been engaged for four weeks. Following his first performance, Mr. Bernardi's stay on the Roof was prolonged for four weeks more.

The lightning changer is at present playing on the Percy G. Williams circuit. Following that time, Mr. Bernardi will appear at the Keith-Proctor theatres and then travel over the entire circuit. He has proven one huge success over here.

CLAIMS CARR'S RIGHTS RESTRICTED.

House, Grossman & Vorhaus, attorneys for Aaron Hoffman, this week served notice upon Alex Carr that Hoffman would not permit the use of "The End of the World" at the Lincoln Square, where it is billed to open to-night. Hoffman's contention is that he sold to Carr the rights of the sketch for burlesque only, and that any attempt on his part to introduce it in vaudeville will be made the subject of a legal action.

Carr declares he holds receipts from Hoffman which gave him unrestricted right to the use of the sketch. William Morris received a similar notice from the lawyers.

Mr. Hoffman declared that Carr held the sketch without any written contract from him, but on verbal agreement to use it only with "Wine, Woman and Song." Mr. Hoffman said this week:

"At first I was unwilling to have the sketch used in a burlesque show, feeling that burlesque audiences would not understand it. Mr. Carr begged so hard for its use and Mr. Thiese insisted upon having it if Carr was to go with the company that I finally gave in to him. The distinct understanding, however, was that the sketch should be used only for 'Wine, Woman and Song.'

"After Mr. Carr left that company he attempted to prevent the further use of 'The End of the World,' but the courts failed to uphold him and decided that the disposition of the piece rested with me, Carr merely paying me for its use. Since then I have taken the sketch from Mr. Carr because he did not live up to our terms."

FISHER-SHEA CIRCUIT STARTS.

On Labor Day the four Bijou theatres controlled by the Feiber & Shea Amusement Co. commence the season in Orange, New Brunswick, Perth Amboy and Bayonne, N. J.

The admission in each will be from 10 to 30 cents. An unusually heavy bill will be presented at these prices, since the Bijou theatres are so conveniently located to New York City they will be the "trying out" places for new and pretentious vaudeville offerings, the firm making this objective point a feature of the circuit.

Expensive numbers will play for Feiber & Shea at a nominal figure for the benefits to be derived from "breaking in" at a house where the managers and agents may review the acts. The stages at the Orange and Bayonne theatres are capable of holding any production to be presented.

The corporation is composed of H. H. Feiber, one of the International agents for the United Booking Offices, and M. A. Shea, the producer and manager. Both are experts in vaudeville, progressive and have built up their quartet of vaudeville houses in a season. Bookings are entered by Mr. Shea at his office in the Gaiety Theatre Building.

Of the opening bills on the circuit, the Orange show is a sample. It will be "The Eight Palace Girls," Elsie Boehm, Burton's Dogs, Luce and Luce, Earl and Bartlett, Joe Edmons, Bush and Elliott and pictures.

Louise Taylor will be a joint principal with Edith Bradford in the forthcoming miniature comic opera in process of production by the Orpheum's Producing Department opening Oct. 5.

LATEST ORPHEUM BOOKINGS.

The latest acts reported booked over the Orpheum Circuit are "Happy Jack Gardner" (Sept. 13, Minneapolis), Le Roy and Woodward (Jan. 1, Memphis), Rice and Elmer, Swedish-American Quartet (Sept. 6, Des Moines), Favor and Sinclair (this week, St. Paul), Roattina and Stevens (Sept. 13, Butte), Flo Adler, Lockwood and Bryson (Dec. 14, Seattle), Frank Mostyn Kelly and Co. (Sept. 13, Butte), Okura Japs (Sept. 14, Denver), and Orth and Fern (Sept. 6, Minneapolis).

Two of the Orpheum Circuit's Producing Department sketches by Langdon Mitchell will be presented shortly. "A Coney Island Cannibal" (farce), with four people is set down for Sept. 28 at the Bijou, Orange, N. J. "The Trusty," the other of Mr. Mitchell's pieces, first sees the light Sept. 21 at the Bijou, Bayonne.

"Wedded by Wire," a farce, by Geo. D. Parker, will be in readiness to show at the Bijou, New Brunswick, N. J., on Sept. 14. Four people will play the sketch.

The premiers of all the Orpheum Circuit's productions will likely take place on the Feiber-Shea Circuit of Bijou Theatres in that part of New Jersey nearest to New York City.

MORRIS BILL IN YONKERS.

The opening bills at Blaney's, Yonkers, booked by William Morris will play the house commencing Sept. 14, and the program will be "I'Pagliacci," Barnold's dogs, Frank Bush, Mr. and Mrs. Nello, Galando, Hodges and Lauchmere, Kelly and Adams and pictures.

Admission 10-20-30-50.

MOZART'S BIG NEW HOUSE.

Edward E. Mozart's big Coliseum in Newcastle, Pa., will open next week with vaudeville. Jimmie Lee will be local manager.

The Coliseum is on the main street of the town. It has been converted to its new use by having the whole interior rebuilt. The work was completed during the summer. The seating capacity is nearly 2,000.

ABE HUMMEL PASTOR'S EXECUTOR.

The late Tony Pastor's will was filed for probate this week. In it he names (Abraham Hummel) as his executor, to whom he left a valuable gold watch and other personal tokens. The Dean bequeathed \$500 and a gold watch, presented to Mr. Pastor by his company while the organization was playing at the Bowery Theatre, to Harry Sanderson, for many years the manager of Pastor's Theatre.

The testament speaks in touching terms of "the said Sanderson's attention and loyal friendship to me."

The rest of the estate, the value of which is not disclosed, is left without reservation to the widow, Josephine Pastor, with the exception of \$10,000, which goes to the Actor's Fund.

GALVESTON STARTS VAUDEVILLE.

Chicago, Sept. 3.

The Peoples', Galveston, Texas, has opened with vaudeville under the management of T. J. Boyle. The theatre cost \$20,000 and seats 750.

Two shows are given daily, with five or six acts on the bill. Mr. Boyle will establish a circuit through Texas.

MORRIS BRANCH IN BOSTON.

Boston, Sept. 3.

An announcement was made this week by William Morris, who was here on Tuesday, that he will establish a branch booking office here which will take care of the circuit he is organizing in New England.

The Morris branch in this city will be over the Washington Street entrance of the Orpheum. It will be under the general charge of W. T. Grover, the resident manager of the Orpheum, and there will be some one from the Morris New York office sent on here as assistant.

There are reports that Morris will book for a number of New England houses. The supposition is the establishing of a Boston office has been caused by the many small turns which will be required.

LEONHARDT'S INAUGURATION.

Yonkers, Sept. 3.

The inaugural program for the Doric, under the management of Harry Leonhardt, opening at the Labor Day matinee, will be composed of Robert H. Hodge and Company, Charles F. Semon, "The Teddy Bears," Piccolo Midgets, Finlay and Burke, Coakley and McBride, Marzellos and pictures.

Mr. Leonhardt has announced that no new acts or "try-outs" will play at the Doric.

The opposition to be placed in Yonkers by William Morris at Blaney's, Mr. Leonhardt views complacently. He says too much vaudeville up here may help to educate the public and benefit the theatres by an increased patronage.

Mr. Leonhardt has got a little something" on anybody in this city through his personally popularity, firmly established by him in a very short time.

MANAGER'S LIMIT, \$30.

Nat Burgess, manager of the Old South Theatre, Boston, does business without dickering, and his limit of salary is \$30. At least Mr. Burgess so informed Mr. and Mrs. Sidney Reynolds in the following letter, somewhat expressive all by itself:

"Mr. and Mrs. Sidney Reynolds.

"Your card received. Here is my proposition and positively no dickering to be done whatever. Everything is explained in this letter thoroughly.

"This house is visited every week by every manager and agent in Boston and vicinity. I do not state to anyone what salaries I pay here.

"You can receive full value for your act outside this house if it is O. K.

"My limit here is \$30 per week (double)—5 shows a day—3 on Sunday—10 minutes required.

"It will pay you to take a chance and take this work, as there is always room around here for new faces. Nuff sed.

(Signed) Nat Burgess, Mgr."

Mr. and Mrs. Reynolds answered by asking Mr. Burgess what provision he would make for their dresser, who required \$15 as weekly salary; also declining to pay less than \$8 board.

Shows at the Wigwam and National, San Francisco, now commence with the Sunday matinee instead of on Monday as before. The new arrangement has been made for the benefit of the Los Angeles Theatre, shortly to be opened by Sullivan-Considine.

DELMAR'S GLITTERING OFFER.

All kinds of money have been placed before Jules Delmar of the United Offices by Mitchell Marx if Mr. Delmar will become the latter's chief of staff.

Mr. Marx has a chain of picture houses in the West. He with Delmar and Phil Nash are said to be equally interested in a film place at Auburn, N. Y.

The Marx proposition to Delmar as reported gives a guaranteed yearly salary of \$10,000 for three years, with a bonus of 25 per cent. of all net profits during that period.

The present salary of Mr. Delmar with the United is said to be \$7,500. It is also rumored the United is loath to lose Mr. Delmar's services, and has agreed to advance the figure to \$10,000, but cannot meet the unknown amount the twenty-five per cent. of profits may reach.

The latest report was that Mr. Delmar would accept the new position. He entered the Keith office but a few years since at \$50 weekly.

ACCUSES HORACE GOLDIN.

Oswald Williams, an English illusionist, booked for the Morris Circuit this season, has written William Morris in haste that he has noticed in VARIETY an advertisement of Horace Goldin's claiming his (Goldin's) "double disappearance" to be patented.

Mr. Williams is in a slight rave over the affair, saying he first produced the "double disappearance," presented in New York the past summer by Mr. Goldin, during Aug. 1907 at the Coliseum, London.

According to the English illusionist, who is now abroad, where he may settle the question with Goldin, also over there, Horace "copped" his trick.

"Copping" tricks is not unusual among illusionists, although Mr. Goldin has asserted in the past with some pride that none of his tricks are directly traceable after he has placed the finishing touches to them.

The "double disappearance" is in the repertoire of Williams. A counter-claim may be looked forward to from Goldin.

De Biere, who is playing at the Orpheum, Brooklyn, this week, after being in Europe two years, does a "double disappearing" illusion.

FALL RIVER'S SHOW.

Fall River, Mass., Sept. 3.

The first Morris show at the Savoy to start Labor Day is made up of "I'Pagliacci," The Rinaldos, Hines and Remington, Hickey and Nelson, Kelly and Adams, Milton and Dolly Nobles, The Bradfords and pictures.

Prices are from 10 to 50 cents. The bills announce Julius Cahn as "sole lessee and manager."

PRODUCTION WITH 50 PEOPLE.

"Sheridan's Ride," receiving its first showing at Proctor's, Newark, this week, has Carlyle Moore as the star, and a total company of 50. The production may play New York next week.

Mr. Moore has received the authorization of the War Department to call upon any post commander within a convenient range of his engagement for the week to supply the act with an equipment of real soldiers for the piece.

LONDON NOTES

VARIETY'S LONDON OFFICE.

418 STRAND, W. C.

(Mail for Americans and Europeans in Europe if addressed care VARIETY, as above, will be promptly forwarded.)

London, Aug. 27.

The management was very quiet about Emma Francis substituting for Maud Allan at the Palace Aug. 17. The incident was not noised about until a day or so ago. Miss Francis remains at the Palace until Sept. 12. Then she goes to the Berlin Wintergarten, with Hamburg and Vienna to follow.

Week of Aug. 17 Frederick Melville's "Motor Girl" scored at the Coliseum, although the style of act is more or less familiar to the Londoners. Hawthorne and Burt were on the same bill, in closing place after a long show. The weariness of the audience worked against their talk, but the dancing gave a strong finish, and they passed flying.

Bosanquet is the hit of the Empress, Brixton. The musician was billed for only the Monday matinee, but finished the week.

Ike Rose came to town this week and jubilantly announced that while on the Continent he had secured the services of Voight, the Captain of Koepenick, for the music halls over there. Voight is the escaped convict who, disguised in a uniform, bluffed out the mayor of a Berlin suburb and carried off a considerable sum of money from the safe. He is the talk of Europe just now, having been pardoned by the Kaiser. But according to the press reports, the government has forbidden him to make any public appearance. Still Rose declares he will exhibit the captain, and there the matter stands.

Little Tich is waging war against the London Animated Picture Company, seeking the aid of the courts to prevent that concern billing him in front of their moving picture theatre in such a way as to make it appear that he is part of the entertainment within. The moving picture Company agreed to discontinue the use of the offending paper if the plaintiffs would agree not to force them to pay costs. Tich's counsel refused to consider such a compromise and the case will be fought to a finish.

Mitchell and Cain are just playing the last of their thirty weeks' tour on the Moss-Stoll tour. They sail for America Oct. 1. Before leaving they will re-engage for an appearance on this side next season.

McCart's Monkeys opened here Monday at the Palace.

The next production to be presented by Fred Karno will be named "The Yapps-Yapps." It is now rehearsing. Thirty people are in the company.

It is understood over here that Odette Valerie, the "Salome" dancer has not bound herself to appear in American vaudeville. She will appear during early November at the Manhattan Opera House in a grand opera presentation of "Salome," contribut-

ing her dance to the production. The United Booking Offices are said to have an option upon her services after such time as Oscar Hammerstein no longer demands her attendance at his opera house.

Daisy Wood is playing the Oxford and South London this week, trying out a few new songs that she is going to spring on the New Yorkers.

Hal Godfrey, who opened at the Coliseum August 24, was forced to leave the stage at the night performance when he was taken ill. It is not known as yet whether Mr. Godfrey will be able to finish the week.

Horace Goldin repeated his former successes in this country at the Coliseum last night. Tambo and Tambo did well in an early position, while Truly Shattuck did fairly farther down on the bill.

There will be a special meeting of the V. A. F.'s next Sunday (August 30) to discuss the stand of this body in reference to the intended merger of the managers. Joe O'Gorman stated last night that he was not prepared to give a statement regarding the organization's plans in case of the merger, but he let it be understood that the artists were fully prepared.

It was stated at the Morris London office that the Van Diemens (aerial act) were not booked by the Morris office as stated. At this office it was also stated and shown in form of contracts that Williams and Tucker are booked through this office for America.

Dick Knowles is back at the Tivoli and is the usual big noise at this place.

Jim Donovan is back from a few days' trip to Paris. Jim says Paris is the goods, but he says their knowledge of the Irish language is very limited and it is tough when you can cuss so well and nobody understands.

Charles E. Evans is in London with his wife, who has not been very well. This is his sixteenth trip abroad and in all this time he has never accepted a foreign engagement.

Mr. Butt, of the Palace, returns from a three weeks' vacation in the country, August 24.

Mr. Scott will retire shortly from the Alhambra, which house he has managed for years.

TWO "DEVILS" IN VAUDEVILLE.

There were two "Devils" in vaudeville this week, breaking even with the legitimate on the score.

"The Devil" with Preston Kendall "showed" at the Dewey for a single performance. It is under the direction of Al Sutherland.

The other "Devil" played Brighton Beach.

I. A. L. NOW MANAGER.

Commencing with Tuesday last (Sept. 1), the International Artisten Loge of Germany became the manager of the Circus, Dusseldorf, in opposition to J. Glueck, of the Appollo in that city, who is president of the German Managers' Association, and the leader in the agitation which resulted in the I. A. L. declaring a boycott against six German music halls. The sixth to be included and not previously mentioned in the despatches is in Stettin, Director Bartuscheck.

Advices from Berlin arriving this week say the I. A. L. is resting pending the final action upon the form of contract to be submitted by the Managers' Association as reported in last week's VARIETY.

The operation of the Circus, Dusseldorf, by the Loge, is for an indefinite run. The contract under which the I. A. L. obtained the house contains a two weeks' clause. William Berol, brother to Max Konorah, the I. A. L. president, will probably manage the artists' house, if his services are at present available.

Through some of the I. A. L. members holding stock in the Appollo at Dusseldorf, a confusion of theatre names resulted, the first information giving the Appollo as the theatre the I. A. L. would direct this month.

It is reported from Berlin that the German managers object more seriously to the activity of President Max Berol-Konorah as the head of the order than any other cause. A proposition was made by the managers to settle all differences if Mr. Konorah would retire. The Executive Committee of the I. A. L. without considering the offer, tendered the President a vote of confidence immediately.

It is said by prominent I. A. L. men that Konorah has done wonders since he returned to Berlin, giving his sole attention to the affairs of the Loge. He has had frequent interviews with the German Minister of the Interior, a circumstance viewed by the managers as incredible, although apparent.

MAYNE REPLACES WALDO.

James Blake, acting for Walter Plimmer, this week appointed Lester Mayne to take charge of Plimmer's vaudeville agency in the Knickerbocker Theatre building, and the office is again running for the first time since Frank Waldo deserted it about a month ago.

In a letter to friends in New York Plimmer declared that when he left New York he had no debts outstanding and that if any had been incurred by his office it was because of unauthorized expenditures by Waldo after his (Plimmer's) departure. Waldo held a power of attorney from Plimmer to collect between \$600 and \$700 due the office on back commissions and was to have received half of all profits, paying the entire cost of operating the office out of his percentage.

PICTURES IN ROBINSON'S.

Cincinnati, Sept. 3.

The Casino Company of Detroit has inaugurated the regime of moving pictures in Robinson's Opera House here. Mr. Overpeck, formerly of the English Opera House, Indianapolis, has charge of the enterprise.

The show runs from 1 to 11 p. m. In addition to the pictures two vaudeville acts are given at each show.

DANIELS MAKES CLEVELAND SIT UP.

Cleveland, Sept. 3.

Harry Daniels, manager of Keith's, has caused more talk about town than his headliner. For the time being he was his own headliner. It was all because he had commissioned Press Agent Hastings to bring him back some glad raiment while he was in Europe last summer. Hastings executed the order and the result was that when Daniels appeared in the lobby Monday the incoming audience gasped.

Daniels wore a curious looking coat with a wide, flowing collar, a tie of white baby ribbon, lemon colored gloves and a white waistcoat, cut decollete like a society dam's ball gown and decorated with blue glass buttons.

The lobby became so congested finally by the audience stopping to examine this strange phenomenon that Daniels retired to his office and shed his fine plumage, reappearing in everyday garb.

DUMONT'S FIFTY-FOURTH SEASON.

Philadelphia, Sept. 3.

The Eleventh Street Opera House (Dumont's Minstrels) opened for its fifty-fourth season on Monday with a minstrel show along the same lines that has been given at this house for more than a half century. There is probably no other amusement house in the world that can show such a record of continuous management, George W. Barber having been identified with the house for a period of forty years, and Frank Dumont has been there since 1885.

A new idea this season is the discarding of the regulation minstrel first part costume for double-breasted blue coats, white trousers and shoes. Frank Dumont is still the interlocutor, and such favorites as Vic Richards, Hughie Dougherty, Gilbert Lossee, Ben Franklin, Jerry Cunningham, J. E. Fox, Charles Turner, J. A. Tully, Clifford Wood, J. E. Dempsey, R. Lily, J. Perry, W. Ward and R. Dickson have been retained. New members are Casper Nowak, the midget comedian; Vaughn Comfort, Joe Cheevers, McDevitt and Kelly, Walter Johnson and John E. Murphy.

OPTION ON HOWARD AND BARRISON.

Immediately following the large sized hit scored by Joe Howard and Mabel Barrison at Percy G. Williams' Alhambra last Monday afternoon on the occasion of their appearance, Arthur Klein, the Williams representative who secured the act for his principal, came out with an announcement that his agreement with Howard and Barrison carried an optional clause, giving him the further claim to their services beyond the Williams engagement.

This to contravert the booking by William Morris of the pair to follow that time. Mr. Klein says he can not see how that can be done, without his consent. Under the circumstances, he also states, he has lost the consent for any engagement sounding like "Morris."

Mr. Morris stated this week he held an absolute contract with the act, and it would play his houses. Mr. Morris added his contract could be used to prevent the team from playing elsewhere prior to the engagement with him were he desirous of taking advantage of the contract's provisions in this respect.

Pauline Hall has been booked for ten weeks over the United time by Alf T. Wilton. Miss Hall open at Dayton, O., Sept. 21.

Canfield and Carleton will produce a new act toward the latter end of the season. Until then they will play "The Hoodoo."

Fatima Miris, the Italian girl who makes the quick changes, will open at the Lincoln Square, New York, instead of the American.

Eddie O'Neill is again behind the window at the Colonial. Mr. O'Neill is as strong in that neighborhood as a political leader.

The Five Juggling Jordans sail for Europe next April. The act has been booked on the United for two years by Pat Casey.

Sing Fong Lee, the Chinese violinist, arrived in New York this week. Alf T. Wilton will secure the Oriental musician an opening.

Five members of the Florenz Troupe have been booked for Proctor's, Newark, next week by Edward S. Keller. The former act has divided.

The Seven Samois have been placed by Jos. Shea as a special attraction with the Eastern Burlesque Wheel for twelve weeks.

William Courtleigh and "Peaches" are flirting with the Morris office. It looks as though both would be Morris' features the coming season.

Mr. and Mrs. Erwin Connolly in "Sweethearts" open on the Orpheum time at Portland Sept. 23. It is a Western act, never East.

Murray Bennett will be the new member of Brown, Harris and Brown this season. The act opens at Dockstader's, Wilmington, Oct. 5.

Alice French, who impersonates Anna Held in "The Parisian Widows," will be married next spring to Sam Burns, of the same company.

Tony Castellane and Brother the cyclists, open in Berlin on January 15, 1909. The act plays at Henderson's, Coney Island, next week.

Lester and Miller are out of the Fifth Avenue show this week, their date having been set forward. Avery and Hart are in the vacant place.

William Redmond of "That" Quartet has a quartet of his own now. A girl baby was added to his family this week. The other three are boys.

There is some doubt left in the managerial minds regarding the drawing powers of "Salome" since last Sunday. At the Fifth Avenue where La Sylphe is the "Salome," the Sunday night show without the dance had the biggest house of the week. At Hammerstein's nearly a like condition of attendance prevailed.

NOTES

Richards and Grover, a Western comedy singing and piano act, make their first Eastern appearance at the Orpheum, Brooklyn, next week.

Grace Leonard, the male impersonator, will present a new act next April, having five impersonations with an appropriate change for each.

Jack Allen is now connected with the new vaudeville agency of Weber and Allen. Mr. Allen is a brother of Edgar Allen, a member of the firm.

Great Carroll and Gloie Eller close with the "Fay Foster" company this week and join Joe Oppenheimer's stock burlesque company at Davenport, Ia.

Edgar Bixley has an offer from the Morris Circuit to play his former piece, including two people with himself. Mr. Bixley will probably accept.

Ren Shields returned to the city this week with so much reflection of the sun on his face he was accused of exposing the mysteries of make-up in public.

Tom W. Ryley's production "The Submarine," with six principals and 25 "supers" will be first shown at the Colonial Nov. 9, placed by Bentham.

"The Yankee Doodle Girls," with The Marvelous Leonard in Houdini's act as the feature, broke the record at the Empire, Newark, for the Monday night show.

The Bijou, Fall River, will play pictures and vaudeville commencing Sept. 17, under the management of E. L. Perry, formerly of "Wonderland" Park, Boston.

Charles Case, "The Man Who Talks About His Father," received an offer from William Morris on Monday last of twelve weeks on the Morris time at \$400 weekly.

Hallen and Hayes start on their Orpheum Circuit trip at Des Moines tomorrow (Sunday) having "leped" from Glasgow, Scotland, arriving in New York on Tuesday last.

The De Koven-Stange operetta, to be produced by the Orpheum Circuit under the direction of Charles Feleky, will be first presented on October 5. It is yet unnamed.

The Four Sisters Amatis in songs and dances, with two concert grand pianos in use also, open on the Western time Dec. 13 at St. Louis. The girls are foreigners.

Kelly and Barrett, in "The Battle of Too Soon," will first play as the new team in the former Gallagher and Barrett sketch on Sept. 7 at Lowell. That Bentham again.

Phil Isaacs, last season manager of "The Dainty Dutchess" is in charge of the Casino, Memphis, Tenn., playing musical stock. Memphis terms him "The Boy Manager."

"Atra, the Invulnerable" sails on Oct. 19 to open at the Coliseum, London. With the act will go John DeLoris, the sharp-

shooter. Atra will play in the West before leaving.

Amy Anderson and Co., making their first local appearance at the Colonial this week is an English act, one of the last of the Klaw & Erlanger contracts to be played out by the United.

Florence Gale and Co. in "The Girl Who Dared," play the Fifth Avenue for a week commencing Labor Day. Miss Gale's United time has been nearly filled for the season by M. S. Bentham.

Grace Cameron will not appear in the opening bill at the Lincoln Square for to-night and next week. Emma Carus has been booked instead. Miss Cameron plays the house in two weeks.

"The Mummy and the Undergrad" is the title of a sketch which Frank Sherlock and Jean Van Dalle, an English team, will present over here under contracts obtained by M. S. Bentham.

Renee Dyrie, a European dancer, who came over here recently to put on a vaudeville act, has been engaged by Charles B. Dillingham for Fritzi Scheff's new musical comedy, "The Prima Donna."

Henry Vogel and Company, in the Orpheum Circuit production, "Hans, the Cobbler," will reappear with a new cast at the Bijou, New Brunswick, N. J., Sept. 14. The piece played at Perth Amboy during July.

Ila Miller, who has been known for the past two seasons as Shirley R. Claire, is seriously ill at Little Rock, Ark., where her father died on August 12 as the result of injuries received in a railroad wreck.

Charles Barnold, the animal trainer, has secured a plot of ground at Edgewater, N. J., just opposite 130th Street, for his training farm. The plot is 250x35. Barnold's Dogs opens its Morris season Sept. 14 at Yonkers.

The rehearsals for "The Bonnie Belles of Scotland," in which Alice Lloyd will star next season, accompanied by the McNaughtons, commence Sept. 21. Miss Lloyd and the McNaughtons leave the other side on Sept. 10.

Florence Bennett, a chorus girl with Barney Gerard's "Follies of the Day," is reported to have left the company at Cincinnati last week to marry Benjamin Beery, of Troy, O., who is very young, but enjoys a wealthy father.

Alice Petersdorf, the untiring typewriter for the White Rats, leaves to-day for a week's vacation. The "rubbers" have been humming around the headquarters all week "Alice, where art thou going?" but Miss Petersdorf doesn't like music.

Alta Yolo, the California contralto, commences her United season at the Majestic, Montgomery, Ala., Labor Day, placed by Pat Casey. Miss Yolo will ap-

pear in a musical novelty named "Around the World in Fifteen Minutes."

The six boys who came here some months ago with an English comedy act called "Casey's Court" are with Miner's "Bohemians" (Western Burlesque Wheel). The travesty circus is not in use, the boys playing parts in the pieces.

Carter De Haven and Flora Parker are playing at Poli's, Hartford, this week. It is the first of four weeks the couple will remain in vaudeville before joining the Tom W. Ryley production. Edward S. Keller secured the vaudeville engagements.

Mabel Rowland, who retired from the stage two years ago, wrote "The Stage-Struck Slavey." After reading it over, Miss Rowland thought so well of it she will make her reappearance in the playlet. Charles Dickson will stage the piece for her.

Johnnie Le Fevre has formed a partnership with Margaret Cross. They will offer a comedy piano act, first appearing at the Bijou, Bayonne, N. J., Sept. 14. Mr. Le Fevre's announcement of a combination with Johnnie Fields, Jr., is supposed to have lapsed.

Mabel Berra has been booked abroad for over one year solid. She will appear in England and the Continent, again playing the Folies Bergere, Paris, where she headlined during her last engagement on the other side. Miss Berra claims to be the original "Nell Brinkley Girl."

Carrie Swaine ("Cad, the Tomboy") will postpone her vaudeville appearance over here until March of next season. Miss Swaine notified her agent, Al Sutherland, this week that foreign engagements would prevent her coming over before. Miss Swaine is at present in England.

Collins and Hart, the burlesque strong men, are going to have a busy time of it next week. Every day they will rehearse from 10 a. m. until 2 p. m. for "Little Nemo." They then open the intermission at the Colonial and, after a flying trip in an automobile, come around to close the show at Hammerstein's.

The Waterbury Co.'s first production, "Mr. Busybody" by Irving S. Cobb is to have its premier at Poli's, New Haven, Sept. 21. Ned Wayburn will stage the dances, William Rock, the official stager for the producing firm having his time over-occupied by legitimate engagements to give attention to this number.

The Fred St. Onge Co. open at Shea's, Buffalo, Monday, commencing their United season from that point.

Ernest L. Waitt has been appointed press representative for the Orpheum (Morris Circuit), Boston.

SEVEN WEEKS IN CUBA.

Frank Costa and Charles Prato, the Cuban managers in the firm of Costa & Prato, who have the National Theatre in Havana, have gathered together sufficient time on the island to furnish artists with seven weeks of work, according to the reports reaching here.

Denver, Colo., Aug. 29.

Editor VARIETY:

What is the meaning of the Pat Casey's "bread line"? I've been out West all summer, and the phrase has cropped up since I left New York. Is Mr. Casey really helping worthy but unfortunate artists? If so he should be highly honored. Real charity deserves more than slipshod notice.

Artists who call at the Casey Agency or any other first class agency are usually capable and certainly don't deserve insults because they seek employment; though I've no doubt but that there are sundry rare wits in the St. James Building who consider it exquisite fun to compare artists to a "bread line."

Nevertheless, at the risk of seeming eccentric, I wish to state that I consider it very poor comedy. Moreover, it did my heart good to note that the I. B. O. emphasizes the fact that it has no "bread line."

In conclusion consider this: Had it not been for the contemptuous spirit which culminates in merry quips anent "bread lines," the White Rats might never have happened, and there probably would never have been an Independent Booking Office; which may furnish food for managerial reflection.

O. T. Fiske.
(Fiske and McDonough).

(The reference to "Casey's 'Bread Line'" made by Mr. Fiske which appeared in VARIETY has borne no relation to artists, Mr. Casey's business, or agency.—Ed.)

Pensacola, Aug. 29.

Editor VARIETY:

I wish to inform artists to watch out if they came South for pirates, as our act has been taken deliberately and reproduced from make-up, wardrobe, to my own melody that you heard me use at my New York opening at Pastor's, March 23, 1908. First time it had ever been sung on a stage, and they said they had just written it.

But they sat in the audience at Atlanta for one week while they were laying off; then they worked three days with us in Columbus, Ga., where they had the proper opportunity to cop all our "gags," which they surely did. The make-up and wardrobe is my own idea also.

I warn you against this act which is billed "The Cuttings." Instead of cutting they are adding from anybody's act they see.

De Cortet and Rego.

Charleston, S. C., Aug. 28.

Editor VARIETY:

We note a letter written by Denicke and Bartee, calculated to injure our standing with artists who might be playing Southern time. We wish to set ourselves right in this matter.

The above team was engaged by our booking manager to play at the New Theaterium, this city, running anywhere from fifteen to twenty shows daily. We realized that we could not work vaudeville acts this number of shows, so we all agreed on eight performances, beginning at 6 P. M., and running through to 10 or 10:30 P. M., or until the eight performances had been given. This was settled Monday morning, July 20, and apparently Denicke and Bartee were satisfied.

They grumbled continually at the hot

Confine your letters to 180 words and write on one side of paper only.
Anonymous communications will not be printed. Name of writer must be signed and will be held in strict confidence, if desired.

weather and the number of shows. On the night of July 22 they sent word to the manager they had played eight shows. Every employee of the house will furnish affidavit if necessary that only seven performances had been given.

The manager informed them they would be required to give the eighth performance. They refused unless paid extra, claiming they had already given eight; whereupon the manager closed them.

They then went across the street to "Wonderland," finishing out the week.

So far as our treatment to other artists is concerned, we would like to say that up to that time we had never closed an act for any reason whatever. Since that time we have only closed one, and they were rank amateurs.

Brantley & Gray.

Denver, Aug. 29.

Editor VARIETY:

I have read in VARIETY that Chas. and Fanny Van are the originators of "The Bare Stage Act."

I believe they would have to go back a great many years before they could claim that. Maybe they are the originators of their dialogue, but not of the bare stage idea.

The bare stage was used for an after-piece called "Rehearsal" in the old variety houses in the West some twenty-five years ago.

I am a retired artist, living out here for the past few years. I am nearly 62 year of age, and I think I can tell you of the origin of the bare stage idea, as I was one of the first to play a part in "Rehearsal" at the old Bella Union, San Francisco. At that time it was managed by Sam Tetlow.

If there's anything you want to know, write me.

John F. Camper,
1035 California street, Denver.

"The St. Kilda," 163 W. 34th St.
New York, Sept. 1, 1908.

Editor VARIETY:

Will you kindly allow me to publicly express my sincere thanks to W. W. Pierce, Esq., of Shea's Theatre, Buffalo, also Mr. Molloy, stage manager, and the members of the staff there, together with the ladies and gentlemen who appeared on the bill with me last week at Shea's.

Upon finishing my act Friday afternoon, I received a telegram, stating my father had died unexpectedly. The shock was too much, I collapsed and was taken to the Homeopathy Hospital, where I had the best of care. Words are inadequate to express how exceedingly grateful I am to all who looked after me in my great and sudden bereavement. Every one was so good to me I did not feel alone in my sorrow. I do not think I can ever balance accounts with any of the friends who assisted me, so I take this means of again thanking all who were so kind, and the many who have sent me inquiries concerning my health.

I hope soon to continue my vaudeville engagements.

Netta Vesta.

ARTISTS' FORUM

Atlantic City, N. J., Sept. 1.

Editor VARIETY:

A team calling themselves "Fairman and Fairman" opened at Atlantic Garden here Aug. 31 and were closed after the first performance, as the proprietor refused to pay a cent for the act unless they changed same, which they did and it was a repetition of the first. I was playing at the house and loaned said team wigs and other wardrobe. Not knowing above team had been closed thought the wardrobe was safe.

The Fairmans left with trunk and I am minus my wardrobe. It's true that the salaries here this season have been extremely low, but that is due to the financial distress here this season.

(Buffalo) Al. H. Fos.

Watertown, N. Y., Aug. 31.

Editor VARIETY:

I have been informed that a former assistant of mine is playing the small houses through the West with an infringement on my act and title. He calls himself "Svengali," and the act he is infringing upon is LeTransmission by Telepathy, upon which I hold a copyright from the Librarian of Congress, Washington, D. C.

I have written to the different managers along the line, warning them that this man is an imposter and infringing, but it is evident he is working cheap, for they continue to play him.

If this man is not pirating my act and title let him deny it.

The Original Sevengala,
(Walter C. Mack).

Sacramento, Cal., Aug. 27.

Editor VARIETY:

I wrote you a letter from Victoria, B. C., four weeks ago in reference to an "adv." that Johnnie Reilly had in one of your issues, claiming that I was using his idea of an opening. I am a regular subscriber to your paper, but have failed to see my letter published. Why was it not published? Instead you publish a letter of his, where he still claims I am using his idea, as I wrote you in my previous letter. I do not use a go-cart or baby carriage in my act.

I did use a baby carriage in my act some time ago, and as people who saw both acts inform me, I used it for an opening in an entirely different way than Reilly.

You claim that your paper is for fair play. Where is there anything fair about this?

Al Leonhardt.

P. S.—As Reilly never saw me use a carriage, and I never saw his act, I do not suppose there is any use of an argument.

[We will accept this opportunity to say that letters answering advertisements will not be printed in The Forum. If one pays to say something, we shall require the answer to be paid for as well in justice to the first advertiser. Replies to letters, articles, criticisms or other pertinent matters are always acceptable.—Ed.]

Atlanta, Ga., Sept. 1, 1908.

Editor VARIETY:

Noticing the controversy between Johnnie Reilly and Burt Green regarding the "folding go-cart," I beg to inform both of the gentlemen that I used the folding go-cart six years ago, and have been using one again for the past year.

Will Robbins,
(Of Robbins and Trenaman).

(Please leave Burt Green out. His "go-cart" is intended for family use only.—Ed.)

Chicago, Aug. 31.

Editor VARIETY:

Your last issue of VARIETY carried a letter from C. W. Rosey, who has for the past few weeks contradicted our statements of being the originators of the "Giraffocycle."

By his letter Mr. Rosey must have misunderstood our statement that we also placed in your hands a receipt of our first Giraffocycle, which was made April 1, 1900. He misunderstood, judging from what he wrote and the placing in your hands of a receipt of 1903 at which date he says he had his machine made. You will surely have no trouble to determine who is right when you hold the receipts from both parties.

Trust you will mention in the next issue "who was right."

Hill Bros.,
(Hill, Cherry and Hill).

(If the parties to this controversy, Hill Brothers and C. W. Rosey, would spend as much time in reading each other's letters as they do in writing their own for publication, perhaps there would be no occasion to decide anything. Hill Brothers forwarded to us receipted bills, one dated Dec. 9, '05, for one "W. P. Giraffocycle," and also one "3-high Giraffe." Another bill from the same manufacturer is dated April 1, 1900, and calls for "Unicycle with wood wheel." It is in lead pencil, made out to "Harry Hill" and bears this credit: "Apr. 1, on acct. for Giraffocycle, \$8." It is also marked "Rec'd. Payment, Apr. 1st, 1900." Rosey has forwarded a certification made by M. H. Schollenberger in Wichita, Kas., on Aug. 1, 1908, to the effect that during 1903 Rosey, who was then in the employ of Schollenberger Brothers as a bicycle repairman, built a "Giraffo-Cycle" in the firm's shops at Wichita. Another certificate bearing the same date is made by E. C. DeLong, who certifies to the building of the machine by Rosey during that year, 1903. Mr. DeLong states that at that time he was working for Schollenberger Brothers, and that the machine was called a "Giraffo-Cycle" at the suggestion of the firm. Both certifications are sworn to before a notary public, G. K. Spencer, of Wichita.—Ed.)

Jack Norworth's "Six Little Sailors," with Nevins and Arnold will have another showing at the Bijou, Orange, N. J., Sept. 21, Mr. Norworth having shipped a new crew of sailors.

Percy G. Williams' Crescent (formerly Montauk) Brooklyn, opens tonight (Saturday) with stock at popular prices. Edward Mackey and Laura Lang are the leading principals of the organization.

PARIS NOTES

By E. G. KENDREW

Paris, Aug. 26.

The Etoile Palace was successfully reopened on Aug. 14, with a program of good vaudeville turns. Marius Combes remains the director, with G. Pasquier in charge as administrator, and Cambillard as bandmaster. The following is the opening bill of fare: Sanorita Armario, equilibrist on free ladders; Ernesto Capocci, musician; Fred Ginett troupe; Brothers Caleways, "strong" act; Riz and Florent, eccentrics; Dallys, singer; The Chatrama, club jugglers; Sisters Hata-Su, dancers; Rofix, the man with the brassen jaw; The Hodgins, gymnasts; pictures, and finally Saffira Pradyah, in her "poetical dance" of the "Rajah's Widow." This is a kind of "Salome" imitation, with a bid for originality. Saffira dances barefooted, but she gives a "poem" inspired from Indian folk lore—in fact Segon Neville, a tenor, sings in what is said to be Hindostanee during the dance. According to Indian custom the widow has to expire at the stake. Saffira sees the spirit of her husband in the flames; she dances around, and after ten minutes of this exercise she is apparently devoured before the eyes of the audience by the fire.

Revue at our music halls next season will be more in vogue than ever, although some vaudeville will naturally be seen!

The Scala will present this winter an operette by Roby and Lafargue, entitled "Chanteclairette," a parody on Edmond Rostand's new play which has been announced for the past three years, but has not yet seen the footlights, followed by a revue by Rip and Arnould. All the French stars, Polin, Claudius, Vilbert, Max Morel, Frejol, Mlle Lantheny, Therese Cernay, and others, have been engaged for this hall. At the Eldorado, opposite, there will likewise be a revue by Fabrice Lémon (formerly secretary of the Ambassadeurs) and Arnould.

The Folies Bergere will present for its reopening a ballet by Mme. Mariquita and P. L. Flers (late manager of the Moulin Rouge) and for Christmas a revue. Flers is one of the best revue writers of the gay city. The next revue at the Moulin Rouge will be written by P. Ardott, the Brothers Briquet and Maurice Lupin. The Apollo will mount a revue by Bataille and Mouezy-Eon. The Alhambra during the coming season will play a short revue; the Olympia will naturally have one; and the Cigale has already ordered a successor to "Nue Cocotte" from Bousquet and Arnould, the period in between to be filled by a piece by De Cottens, the partner of Marinelli, at the Olympia.

May de Souza and Max Dearly have left the revue at the Moulin Rouge. The latter opened with Harry Mass, Bruno, and a host of others at the Parisiana Aug. 21.

Messrs. Victor de Cottens and H. B. Marinelli, the new managers of the Olympia, conducted me over the building last week, to see the progress made in the work. I noticed many changes and

notable improvements in this boulevard music hall. When it opens on September 1st it should be the brightest resort of the gay city. Alterations costing about \$50,000. I am informed by Mr. Marinelli, are being made. Electric elevators are being installed. The entertainment will be varied and up to date—which is the catch phrase of the place. There will be a ballet occupying half an hour, an hour's revue, and an hour and a half of real variety.

By this time next month all the Paris music halls will be occupied again, the Apollo, Casino de Paris and Folies Bergere early in September; the Alhambra is fixed for the first. Nouveau Cirque remains closed until October. There is no report yet of the closing of any al fresco resorts, but the Alcazar will probably continue another month, the Ambassadeurs and Jardin de Paris until end of September, and the Marigny until about October 15.

Edmond Breval, well known in variety circles here as a singer, is leaving the halls for the legitimate.

Please keep this among ourselves! Mlle. Liane de Pougy, the famous professional beauty, of the Olympia, Folies Bergere, etc., where she has appeared in pantomime, is writing a three act comedy to be entitled "Elise."

"After all, there is little difference between man and woman . . ." screamed the female novelist at a recent suffragette's meeting. Male voice, interrupting: "Three cheers for the little difference!"

The Nouveau, Lyons, is to return to variety after an unsatisfactory trial with comedy and operette. It will resume its former name of Eldorado and open shortly as a music hall.

THE DEAR OLD "REPTILE" DAYS.

By JOHN B. HYMER.

(Hymers and Kent.)

You were a soubrette; I played bits
In the dear old "reptile days,"
Playing the little one-horse towns
In a lot of old time plays.
I sat by you on the Sunday jumps—
From our seat we'd never stir.
The train rolled in; I grabbed your grip.
And we hiked for the dollar play.

I met you at breakfast; we ordered the same.
Billed eggs, coffee and toast.
We'd talk of the troupe in whispers
And nobody missed a roast.
Away for the mail, the letters from home,
A walk down the village street,
Rehearsal at ten of old "East Lynne,"
When the troupe would socially meet.

Ten—twenty—thirty, and business was bad,
Salary uncertain and small.
Board bill and laundry "old man" paid,
A little change was all.
We were sweethearts then; we dreamed and planned
For a far off distant day.

When I'd own a troupe; you the star
And our names on Broadway.

That was long years ago; we drifted apart,
Each has come in from "the pines."
I've made my millions; you to-night
Top the bill at Hammerstein's.
I was there, but you never knew,
Though you acted at your best.
While they applauded I sat and dreamed
Of a bum little troupe out west.

We are still single; I'm growing gray,
We've sacrificed all for fame.
The crowds that applaud soon forget;
You know it's a shallow game.
Take all my coin; bring back the past
When we were a couple of jays.
You were a soubrette; I played bits
In the dear old "reptile" days.

MOVING PICTURE NEWS

LUBIN'S "PALACE" OPENS.

Philadelphia, Sept. 3.

Lubin's "Palace of Delight," the new picture and vaudeville house, opened its season on Monday and created a record for this sort of business in this city by playing to more than ten thousand persons on the day. Nine acts are on the bill—Waller and Magill; Juggling Barretts; Harmony Quintet; Bouldon and Quinn; Amanda Gilbert; Max Nelson; Zeda; Barrington and Dubec's animals.

The new house presents an imposing appearance, being the largest devoted to this style of entertainment in the city. It is said Lubin pays \$60,000 a year for the two buildings which have been converted into the playhouse. There is a seating capacity of close to 800 on the one floor, and about 900 can be admitted. Ten cents admission is charged, and the acts are divided into two shows and changed on Thursday, the afternoon and evening bills exchanging places. The acts play three and four shows daily.

The acts have been supplied by H. Bart McHugh, but it was reported this week that William Morris would supply the bookings beginning next week.

CRAWFORD IN CINCINNATI.

Cincinnati, Sept. 3.

O. T. Crawford of St. Louis, who controls a big chain of moving picture houses, has taken a lease upon the big auditorium in Odd Fellows' Hall here and will operate it as a moving picture theatre.

Crawford took the Hopkins Theatre in Louisville for pictures when Anderson & Ziegler went into the Mary Anderson with vaudeville. Crawford claims that after he had established his new policy at the Hopkins' Anderson & Ziegler refused to renew his lease of the house and are now operating it themselves. Now he has invaded that firm's own territory.

"Obedience to Her Mother."

Unique.

Here is the successful application of the unpopular theory that a dramatic subject can be made interesting and even thrilling without the introduction of gruesome details or blood-freezing incidents. The picturesque Briton fishing country is the locale. A young peasant belle falls in love with a man-o-war'sman and when he is suddenly called to sea pledges her plight. While he is away a tax collector descends upon the home of her aged mother and the family is about to be ejected when a rich rival of the sailor comes to the rescue by paying off the debt. Thereupon the rich man pays violent court to the girl, who, remembering her vows, refuses to wed. The mother learns of this, and being under no oath and having a lively sense of gratitude, forces the daughter to accept the rich man's suit. The daughter obeys under protest. Just as the villagers are gathered at the betrothal festivities the sailor returns, and reproaching the unhappy girl, turns away. Upon this the noble hearted rich man resigns in favor of the sailor and the finish is a happy one. The picture is well put together, the pantomime excellent and the whole reel is interesting, leaving, moreover, a pleasant impression. *Rush.*

"STORE SHOWS" BREATHE EASIER.

The myriads of "store shows" playing moving pictures are breathing more freely with the opening of the theatrical season. The conversion of legitimate and variety houses during the summer to "picture places" has worked havoc in the ranks of the regular film exhibitor of small means.

Many instances have been cited where the opening of a theatre, with its large capacity enabling it to provide a better and longer show than the "store," has either chopped off the patronage of the "store show" almost entirely or cut it in half, and under the circumstances a profit was impossible.

Since the opening of the season reports have been coming in of increased business for the small exhibitor. On the other hand, however, it is said the burlesque theatres have hurt the picture shows in some places.

The Dewey is claimed to have suffered through the Olympic (Pastor's) becoming a burlesque theatre. It is said since the opening of the Olympic last Saturday night, the decrease in the attendance at the Dewey, where William Fox conducts a moving picture exhibition with a vaudeville side issue, has been materially decreased.

"Professor's Discovery."

Unique.

"Professor's Discovery" is an adaptation of the "Liquid Energy" idea and other similar films. The professor is discovered in his laboratory compounding mixtures when suddenly he begins to dance. He goes dancing into the street holding a flask of the mysterious composition he has just discovered. Stopping passers-by at every corner he gives them a smell of the flask and they immediately begin to dance until a score or more of people are cavorting about the street from the colored washerwoman to the staid and sober clergyman. The working up of the pantomime gives the film its strength. It made a strong laughing feature of the Unique show. *Rush.*

"A Bloodless Duel."

Unique.

The main feature of this subject is a chase, elaborately, almost laboriously, worked up. Two men are sitting on a park bench when one begins to smoke to the evident annoyance of the other. This leads to an argument and the argument to a blow. The place being France the gentlemen exchange cards and a duel is arranged. The smaller of the pair goes into the fight tremblingly and when his military opponent disarms him, he turns and flees. The victor gives chase with the seconds, friends and doctors trailing behind. This part is fairly bristling with laughs. Finally the duellists scale a wall leading to what looks like a private grounds. The pursuers, pound frantically at the gate, supposing that the encounter has been resumed on the other side. When they finally gain entrance, they find the duellists comfortably seated at a table splitting a bottle of wine. The film made a highly effective comedy series. *Rush.*

ACROBATS GOT NO PAY.

Atlantic City, Sept. 3.

A lot of circus performers who were engaged by the Berger-Sargeant Company to take part in the Policemen's Circus held here last week, left town Sunday morning a sadder but a wiser crowd.

Some weeks ago the Berger-Sargeant people came here and arranged to hold a four-day circus for the benefit of the police pension fund set for Aug. 26 to 29, inclusive, at the "Shoot-the-Chute" Park here.

Tickets were issued and sold by the members of the police departments to their friends. Several thousand dollars' worth were sold when the Berger-Sargeant firm split, Sargeant leaving the deal entirely to Jack Berger.

The members of the police department became suspicious and took entire hold of all the money.

The acts engaged by Berger through W. S. Cleveland arrived last week, but a terrific storm made it impossible to show the first two days. Before the matinee opened on Friday the performers struck for a guarantee for their money, as they had nearly all received word from Cleveland to do so.

The committee agreed to this, and the show went on. It was an excellent one in every particular.

On Saturday a lawyer appeared on the scene claiming that his client had loaned Berger \$2,000, and attached all monies in the hands of the committee as well as the funds in the bank.

Saturday Berger suddenly left town, and the performers, many of whom did not have sufficient funds to pay their board bills or transportation back to New York, were the sufferers.

The committee in charge of the circus and the lawyer held a conference, and it was decided to allow each of the performers sufficient funds to get out of town.

The police department intends contesting the case, and it is understood that the White Rats will look after the performers' interests.

Several merchants and other residents here would like to see Mr. Berger return to this city. He is reported to have secured about \$1,400 in advances before vanishing.

There were thirty-five acts on the program, including seventy-five acrobats.

RINGLING BROS. HEADED SOUTH.

During October the Ringling Brothers Shows will visit the South. Contracts are said already to have been signed taking the organization as far as Charlotte. Beyond that point no time has been contracted for. The stands are mostly along the Southern Railroad.

The John Robinson show has just traversed this country and before the Ringlings get there the Cole Brothers Shows will have been through. The latter outfit is due to get on the Southern Railroad series of stands about the middle of this month.

Martin Downs, proprietor of the Cole Brothers' show is quoted as admitting that the trip through Canada early last month and during July was rather unprosperous.

The Cole show got one of its advertising cars into the Southern Railroad's territory by using another line which crossed the Southern's at Salem, N. C. They billed against the Robinson show there in spite of that show's "shut-out" contract with the Southern.

CIRCUS NEWS.

EASEY MONEY IN SOUTH.

Week before last the John Robinson Shows piled up one of the largest weekly gross receipts in the history of the show. The organization was operating through North Carolina in a district which had not seen a circus since Buffalo Bill was there six years ago. At a number of stands it rained hard but notwithstanding the lot was a morass of mud the show played to capacity and several times turned people away, a circumstance very rare if not unprecedented in circus annals. On the week in question the show took in \$40,000.

At Burlington, N. C., the lot was almost knee-deep in mud and water, but applicants were so persistent the hippodrome track events were given up because of the slippery condition of the ground during the heavy rains, and seats were put up there. At this stand \$1,000 was taken in for the reserved seats alone. It rained during the entire day. A ten-cent side show took in \$900.

At Winston and Salem, N. C., where the show played two years ago, nearly every seat was taken, although it poured incessantly.

ACROBAT INJURED.

The youngest member of the Four Lukens, a casting act playing with the "Star Show Girls," was seriously injured Saturday during the performance at the New Empire in Williamsburg.

The youngster was the lighter of the two flyers in the act. In one of his sensational feats he missed the grip and was thrown to the stage outside the net. This was during the matinee performance. Examined by a physician he was discovered to have broken his leg. It was several days before he could be moved. Then he was sent to the Lukens' training quarters in Reading, Pa., and another "flyer" replaced him in the act.

"GOT TO" GIL.

After spending half a lifetime on the road with the John Robinson Circus, Gil Robinson, now of the Russell-Morgan Print, fell an easy victim this week to a couple of pickpockets. Gil was going to his office on a Broadway car when he noticed several suspicious looking young men standing with him on the crowded platform. Knowing all the tricks of the light-fingered gentry Gil put up one hand to guard his big diamond shirt stud, and alighted at 40th Street congratulating himself that they couldn't fool him.

Then he had a sudden sickening thought. Reaching into his hip pocket where a wallet containing \$250 had been stowed, he found he had been "frisked for his roll."

Now, when Gil fares forth he packs three \$1 bills as the top limit and has substituted an artistic pearl button in his shirt front.

Arthur Runyan, who went to Europe with a wild west act to be billed Joyce and Runyan, was recently in Paris looking for his partner, Jack Joyce, who, it appears, had gone off from Brussels without advising the other of his movements. Runyan is likewise seeking Joyce in London and other capitals and intends to find him.

TOUR DEPENDED ON "SHUT-OUT."

At the close of last season "Gov." John Robinson was uncertain whether he would put his circus on the road this year, owing to the fact that "Young Johnnie" did not at that time intend to go with the outfit, and the "Gov." was not anxious to take the entire responsibility. But the "Gov." knew that the Southern Railroad had been forced to pay a large sum in damages some seven or eight years ago for a wreck in which Barnum-Bailey lost half a hundred head of stock, and since that time had permitted no circus to travel over its lines.

So the elder Robinson told his railroad contractor that the show would not go out in 1908 unless they could get a "shut-out" contract with the Southern, giving them thirty days' possession of the territory covered by that road.

George Aiken, the Robinson railroad man, started his campaign the day after the 1907 season had closed, and by the middle of November reported to the Governor that the Southern Railroad "shut-out" contract would be all right. Thereupon the Robinson outfit began to prepare for this season. It is said that the Southern territory unvisited by a tented show for half a dozen years, and where nine-year-old children have never seen an elephant or a bareback rider, has yielded the Robinson show bigger profits than any other circus in the field this summer.

"101" HOSPITAL NOTES.

An unusual number of accidents have happened in Miller Bros.' "101 Ranch" arena lately. George Hooker (Mexican George) was severely injured Aug. 22 in a nasty fall. He was riding a bucking broncho and was not quick enough in getting away when the animal fell. When the boys picked him up they found he had dislocated his hip, broken two ribs and sustained internal injuries.

Howard Compton, who with Dan Dix does a "rube" riding act, was put out of commission three days after. The pair picked out a soft spot for their comedy falls but it was not soft enough, for Compton had to be carried to Dr. Rudolph Miller for treatment.

On the 24th, W. E. Mallaley, ex-United States marshal and an old Indian fighter, was knocked out for the first time by a redskin. While being introduced in the arena he was run into by an Indian who substituted for Bull Bear, on the sick list. The rider was not familiar with his duties and collided with Mr. Mallaley. The latter pluckily rode out the introductory parade, but when he reached the dressing room, had to be lifted from the saddle. An examination by the physician disclosed a fracture of the left leg just below the knee.

Miss Allen, who was hurt recently has rejoined the show. Frank Maish is doing the fancy riding during the absence of George Elser. W. Willis and Oscar Rixson left the show at Toledo. A new man was soon broken in for the Melvin Saunders act, and Rixson's retirement did not affect the performance.

H. H. Nelson has been made official announcer at the door. Eddie Partington is back at his post as chief of the front door squad after an illness.

BUFFALO BILL'S WESTERN TRIP.

Buffalo Bill's Wild West started upon its Pacific Coast tour at Denver Aug. 31, playing two days.

The route across the Great Divide will lie along the Rio Grande Railway, including Colorado Springs, Pueblo, Canon City and Leadville.

One performance will be given Labor Day at Grand Junction, Cal., starting at 11 A. M. A haul of nearly 200 miles will bring the show to Provo, Utah, and from there the company will visit Salt Lake City, Ogden, Idaho Falls and Butte, Mont. The Sunday run from Butte will bring the show into Washington at Spokane.

A series of long jumps puts the outfit into Seattle for two days, from where a week in the Puget Sound district will turn the show south to Portland.

Going further South the show will play San Francisco and two weeks of California towns before continuing into Texas and the South for its closing stands.

Before it finishes the Wild West will establish a new record for distance traveled and business done by tented organizations.

The "No. 1" car of Buffalo Bill's Wild West reached the Pacific Coast at Seattle, Wash., Aug. 28, remained two days billing the show for Sept. 18 and 19. Manager Lester W. Murray trimmed down his forces to the minimum before starting the Coast trip at Denver, and the "No. 2" car in charge of Victor Cooke will do the work for the "No. 3" car which was withdrawn from the road at Elgin.

The Wild West will begin its San Francisco engagement Oct. 6 (Tuesday), and will show there until and including the following Sunday, Oct. 11. It will open in Oakland Oct. 4, playing two days before crossing over.

CIRCUS ACTS AT "HIP."

Ten newly imported circus acts are announced for the Hippodrome's bill when it opens its season to-night (Saturday). One will be Alber's Polar Bears, imported from Germany. There are ten specimens of tremendous size, trained for a number of feats. Paul Sando's Dog Circus, Eight Brazilian Equestrians, Oscar Lowande, bareback rider; Four Riegos, acrobats; Four Poncherrys, wire; Kierston-Marietta, equilibrists, and the Three Demons, aerial bicyclists, are the others.

As a novelty the circus will arrive on the stage in its caravan of red wagons. The tent will be put up and the performance will take place in the ring beneath the canvas.

All the acts excepting the Polar Bears were placed at the Hippodrome through H. B. Marinelli. The Polar Bear act came through Paul Schurze of Berlin, having been a deferred booking entered in the days when Thompson & Dundy managed the big amphitheatre. It is a Hagenbeck number.

ANOTHER SIGN.

When the "No. 3" Buffalo Bill car was withdrawn from the road at Elgin, Ill., it was sent to Baraboo, Wis., the winter quarters of the Ringling Bros.

This move might indicate that all of the Buffalo Bill cars will be sent to Wisconsin for the winter.

James Madison, the vaudeville author, has taken offices in the Knickerbocker Theatre Building.

NEW ACTS NEXT WEEK

Initial Presentation, First Appearance or Reappearance in or Around New York City.

Frank A. Gotch and Company, Hammerstein's.

Tasahara's Arabs, Hammerstein's.

Mme. Froelich ("Salome"), Lincoln Square.

"Australian Foresters," Lincoln Square.

Alexander Carr and Company, Lincoln Square.

"Runner" Hayes, 125th Street.

Richards and Grover, Orpheum, Brooklyn.

Tony Castellane and Brother, Hendersons, Coney Island.

Edwin Brandt and Co., Proctor's, Newark.

Flo Irwin (New Act), Proctor's, Newark.

"Eight Palace Girls," Bijou, Orange, N. J.

Julie Herne and Company, Bijou, New Brunswick, N. J.

Stella Clark and Theodore Babcock, Bijou, Bayonne, N. J.

"Last of the Regiment," Bijou, Bayonne, N. J.

Virginia Harned and Company.

"The Idol of the Hour" (Dramatic).

23 Mins.; Full Stage (Interior). Orpheum, Brooklyn.

Virginia Harned is making her debut in vaudeville with a sketch by herself in which there is much talk and no action to speak of. One might call the effort a vaudeville problem playlet, for it goes into an abstract question whether a woman who is wedded to her art does wisely when she becomes wedded to a mere man. That in brief is the "problem," and the answer Miss Harned offers is "No." Peggy Ashton (Miss Harned) is a gifted actress arrived at the top rung of the ladder after years of struggle. Admirers flock about her, but of all she cares only for Robert Warner (A. H. Van Buren), a young clubman. The fortunate suitor comes to Peggy's apartments to ask Peggy to become Mrs. Warner. Peggie is out, but her sister Kate (Margaret Gordon) entertains him until Peggy's return by telling him that Peggy was never cut out to live in contented domesticity, for, says Kate, "the struggle for success and the thrill of satisfied ambition are the breath of her life," or words to that effect, and matrimony would make an unsatisfactory substitute for her art. Peggy's entrance cuts short the argument. Warner urges his suit, and finally Peggy promises to give her answer next day, the indications being that she will accept the nomination. Just after Warner leaves the actress receives a note from the girl he threw over in her favor. It's a pathetic little plea in which the girl begs for the return of her Bobbie, and the conscience-stricken Peggy decided to grant it. Just then Bobbie calls on the telephone to inquire what time he shall come next day for his answer. Peggy's plan is made. "Send him up now," she orders, and proceeds to go into very sloppy dishabille. During the next few minutes she does everything imaginable to disgust Bobby, drinking highballs, smoking cigarettes and flying into wild bursts of temper until Bobby sees that he is in wrong and quits in

NEW ACTS OF THE WEEK

Mabel Barrison and Joseph Howard.

Songs and Talk.

23 Minutes; Full Stage.

Alhambra.

Mabel Barrison and Joseph Howard, when they decided to return to vaudeville evidently considered their former offering good enough, for aside from a new song and a couple of bits of dialogue the act is without change. Taking the audience into consideration—a good thing always to consider—the pair have made no mistake. Howard's excellent singing voice was heard to good advantage in two numbers, one old and the other new to New York, at least. Miss Barrison is, if anything, a little bit cuter than she ever was, and the house warmed to her immediately. The funny little twist she gets into her speech is vastly amusing. Just why Howard wears the corduroy suit is not evident; it seems rather out of place. The "plugging" of one of Mr. Howard's songs might be dropped or at least modified, although the house enjoyed it. The act was the hit of the bill at the Alhambra Monday evening.

Dash.

Amy Anderson and Co.

"The Banana Queen" (Comedy). Colonial.

Amy Anderson and Company are English, very English, so much so a great deal in the act called "The Banana Queen" is hopelessly beyond the appreciation of an American vaudeville audience. Were it not for the material in the act, including Miss Anderson and members of her company, "The Banana Queen" might be dismissed in a few words. Miss Anderson in her character of a coster, a male impersonation not over-familiar on this side, another young woman with a pleasant appearance who sings agreeable, although old English songs, and a ground tumbler of merit who is mistakenly allowed to make an announcement during the act, suggest that if Miss Anderson will call in someone competent to reframe the act, she is going to meet with a great deal more success than is possible with the slap-stick horse-play now employed. The opening received an encore Monday evening, and of course, the rough comedy following brought some laughs, but it shouldn't deceive the principal. If she will utilize her ability and that of her assistants for as legitimate a comedy act as possible, do away with the red nose make-ups, replace "Eliza," adding also if convenient another song, cutting out the singer who closes in "one" and make her own coster character more prominent, there may be a different story to tell.

Sime.

disgust. This comedy business has founded countless vaudeville sketches in the past and present. Peggy takes up her art again, although a little wearily and regretfully. The end of the sketch finds her rehearsing the climax of a new play. As she reaches a final burst of elocution Kate throws up the manuscript in admiration and triumphantly shouts "Bully, that's what you were made for!" But the question is, has vaudeville any time for twenty-five-minute discourses on the Artistic Temperament?

Rush.

"The Double Cross."

26 Mins.; Full Stage.

125th Street.

"The Double Cross" as an expose of methods employed in the fighting game might be a huge success, but in its present shape for vaudeville its future is doubtful. The story requires three scenes in the telling. It opens in the office of a New York newspaper. Steve Brady (Ernest Carr) submits a "frame-up" to the sporting editor (Louis Pierce) whereby as he states they can "cop a large bundle of coin." The plan is to match Brady's lightweight champion Joe Burns (Joe Bernstein) against Kid Lewis (Kid Griffo), "a second rater from the West," who is on in the Metropolis looking for a bout with some of the top-notchers. The odds in case the match was pulled would naturally be big on the champion. Brady points out that they will put all they can get on the "dead one," and the champion will "lay down" in the second round. The editor after due deliberation falls for the bunk and the fighters signifying their willingness to partake in the fake are signed up. The editor turns over fifteen thousand to Brady to bet. The temptation is too much for Brady. He holds out the money and instructs the champion to go in and win regardless of the deal. The second scene is in "one," just long enough to allow the setting of the stage for the finish. The interior of a boxing club is shown with the ring in the center. The last few seconds of a preliminary are first shown and then the usual announcements and introductions before the big bout. The fight goes three rounds, the champion winning and carrying out the "double cross" successfully. The fight is very good, well worked out, going three very fast, snappy and apparently natural rounds. The trouble is not with the fight but what leads up to it. Everyone in the piece is "crooked," which takes away the interest at the start. By reason of this no one really cares which of the fighters win and it merely becomes a sparring exhibition. It would not require a great change to give the story a heart interest and this should be done immediately. The cast is adequate.

Dash.

Bert Coote and Co. (2).

"A Lamb on Wall Street." (Melo-dramatic Comedy).

21 Mins.; Three (Office).

Colonial.

Bert Coote reappears over here, and perhaps "A Lamb on Wall Street" does also. The piece is by Herbert Hall Winslow, an American author. Mr. Coote has been abroad for a long time. His English accent sounds natural. Where the sketch is funny, it is really funny, and where it is melo-dramatic it's funny just the same. Mr. Coote is the whole piece; his company doesn't even show. If the sketch could be worked around to shut out the touch of dramatics, it would be genuinely enjoyable throughout. Coote's work, however, will carry it wherever it is played.

Sime.

Donovan and Arnold will return on October 10.

De Biere.

Illusionist.

19 Mins.; Full Stage.

Orpheum, Brooklyn.

It is written in the stars that there is going to be a merry controversy among the magicians over the ownership of material. De Biere is showing an act at the Brooklyn Orpheum this week which amounts practically to a replica of that exhibited over here recently by Horace Goldin. De Biere is making a reappearance after a two years' tour in Europe. No attempt is here made to indicate the originator or owner, but the existence of two acts of such startling similarity should call for some explanation. De Biere works with two uniformed assistants and a pretty young woman. He opens with the flag trick, drawing a dozen small silk squares from a paper drum, and then bringing a huge British and American ensign from the bundle, held by opposite corners by strings from the wings. The two tumblers in which rice turns to water, the sudden springing up of flowers in empty pots and other minor feats, including the folding up of a table into a dress suit case and the trick of the telescoped chair all made their appearance. Among the larger tricks were shown the "Bed Chamber" (only De Biere makes it a studio containing two persons) and the trunk mystery. For his finish De Biere works a "double disappearance." Dressed in a monk's robe the illusionist takes his place in a cabinet about four feet square with curtains on four sides. The curtains are lowered and while the assistants push poles about the space underneath, De Biere changes clothes with one of them and his place in the cabinet is taken by the girl assistant. Practically the only trick used by De Biere which was not shown in Goldin's routine is the magic clock, of which he makes a good deal in the early part. De Biere does some little talking, speaking with a strong foreign accent and getting not a little amusement out of his difficulties with English. His action lacks a shade of Goldin's speed, but he is deft and certain in his movements. The Orpheum liked the turn which appeared toward the end of the show.

Rush.

Fiddler and Shelton.

Songs and Talk.

15 Mins.; One.

125th Street.

Fiddler and Shelton, two colored men, have gotten away from all the other colored artists in framing up a specialty. Both work "straight," wearing correct evening clothes, which they carry exceedingly well. Fiddler appears as a Chinaman for a minute or two at the opening. The character is well done, although he is suffering this week through following an act in which a Chinaman is also prominent. Mr. Shelton is at ease with the piano. The imitations, which went very big, could be laid aside for something better. A "rag" rip or even a straight selection would be preferable. A sort of a conversational song between the two, with Shelton at the piano, is very cleverly done and receives its dues. A little minstrel arrangement employing the tambo and bones is used for the finish. Fiddler and Shelton have set a new standard for colored acts, and the best of it is that they would be just as good an act if Bert Williams had never lived.

Dash.

**"That" Quartet.
Songs.
Hammerstein's.**

"That" Quartet, with its new member, William Redmond, who is the lyric tenor, replacing Frank Morrell with the singing four, made its local reappearance on Monday at Hammerstein's, garbed in the very latest cut of evening dress, with opera hats. Each excellent voice sounded fresh and full. The boys, both singly and in concert, just ripped it into them. Most of the attention was given to Mr. Redmond, who sang "Childhood" as a solo. He has a deliciously sweet voice. Although the selection has but one or two opportunities for a high range, Mr. Redmond rose easily with the melody, and was rapturously applauded. Jones in his unparalleled "coon" baritone sang "Don't Go 'Way"; Sylvester's robust tenor solo, "If I Had a Pal Like You," was sung with fine expression, and Pringle, with his magnificent bass, made a departure by rendering "If Dreams Come True." It is away from the usual bass song, and the house seemed to appreciate this as well as the singing. The concerted number were lively medleys, and the singing has never sounded better. "That" Quartet, with Redmond (of pleasing appearance), is exactly where it was before, the best straight singing act on the stage.

Rush.

"Fun in a Boarding House."

25 Mins.; Full Stage (Special Set).
Alhambra.

"Fun in a Boarding House," the new B. A. Rolfe number by Pat Rooney and Leo Curley, is not in an enviable position at the Alhambra this week. The act is closing a long show and did not appear until 11:10 Monday night. It is enough to say that the act went big, even at that time. The set shows the cross section of an actor's boarding house with four rooms in view of the audience; two lower and two upper. The comedy, which is of the "Night in a Music Hall" order, is fast and furious. The Gag Brothers, a song and dance team (William Barrows and Arthur J. O'Keefe) occupy one of the upper rooms over a "legit" who has his troubles trying to study a part while the boys are trying out a few new dance steps. Mabel Douglas is a soubrette who has the other upper room, and Miss Douglas' efforts go a long way toward making the act a success. She is a perfect lady soubrette who cooks her meals in her room and sneaks out to get a pint in a tin pail. Mrs. Nick Hughes (the landlady), who tries to collect her rent without success on all occasions, is quite satisfactory. Charlie Tuffnut, the expressman (Robert Little), has little to do aside from breaking down a side of the house with an axe to get a trunk, which is made very funny. Barrows and Keefe make a lively pair and are working all the time. The act moves a trifle slowly at the opening, a fault that may easily be rectified. It is also difficult at times to catch the lines of the principals. This was especially true of Clyde Veaux, the "legit." There is some excuse for this, however, as the house was laughing so heartily it would have taken nothing short of a yell to be heard. A few deft touches will make "Fun in a Boarding House" a very desirable laughing number.

Dash.

**Elinore Sisters.
"It Was a Good Show, but —"
22 Mins.; One.
Orpheum, Brooklyn.**

The Elinore Sisters were never funnier than in their new arrangement for comedy talk "It Was a Good Show, but —," which was put on at the Orpheum for the first time this week. The Sisters appear as stranded actresses wearing their stage clothes, Kate as an Indian squaw (or "squawk" as she calls it) and May as a stage "cow-girl." Kate's Indian costume is quite the funniest thing you ever say, unless it be the second comedy make-up, when she resurrects from the company's trunks a "Salome" dress with the immodesty of the bodice corrected by a high-necked pink jersey and a long green skirt. The pair have a swift series of give and take conversation, with the bright points crowding on each other's heels. Up to May's first song the dialogue concerns itself with the difficulties of being stranded, and kept the audience laughing continually, while Kate made those long arm motions with the Indian tomahawk. After the song Kate does a bit of monologue followed by more exchange of talk. For the finish Kate does her old nonsense with the orchestra. Notwithstanding the newness of the act the Sisters went as well this week as they did with the old offering. May is using a new song called "Miles O'Brien," which does not suit her. This may have been because it was pitched too high early this week.

Rush.

The Great Nazzaros (3).

Acrobats.
Full Stage.
"Bowery Burlesquers," Olympic (Pastors).

The trio is made up of a big under-stander and two midgets. Except for minor roughness in dressing and a few points where they relax from top speed, the Nazzaros are ready to go into almost any vaudeville show. They have a consistently interesting routine of novel feats, resembling somewhat those used by Urbani and Son and the Willy Pantzer Troupe. The under-stander is unusually big while the midgets weigh in the neighborhood of 80 pounds. The slow lift from the floor into a hand-stand is one of the feature tricks. For a finish they use a single handstand into which the smaller of the midgets is jerked from a prone position on the mat, only one hand of either top mounter or under-stander being used for the feat. At the Olympic this week it brought a storm of applause. The rest of the offering is well devised and smoothly executed, except for occasional drags. The midgets manage to work in a bit of incidental comedy, although all three work in evening clothes and straight make-up.

Rush.

Mirskoff-Saunders Troupe (5).

Dancing.
8 Mins.; Full Stage.
125th Street.

The Mirskoff-Saunders Troupe of Russian dancers put over about eight minutes of the fastest dancing seen in this line. There are only five in the troupe but they easily make up in speed what they lack in numbers. Three dress as women. The other two are men. Several new steps are shown and some spins that are hummers. As a Russian dancing act the troupe ranks up well toward the top.

Dash.

**"Britannia Pony Ballet" (8).
Acrobatic Dancing Girls.
11 Mins.; Full Stage, Open in One.
Orpheum, Brooklyn.**

The "Britannia Ponies" are no exception to the rule of English dancing girls. They dance skillfully, but when they attempt to sing, the result is not impressive. This new organization opens with a march number and a song in "one," going through march evolutions instead of dancing. Then they give a whirlwind routine of dancing in the full stage. The whole eight are involved in all the formations, and this makes it impossible for a costume change. Also it gives them a good deal of exercise. The only halt in the dancing is during a short wait, apparently designed to permit them to recover their breath. The girls are an unusually nice looking lot. The only complaint one could make is that they show carelessness in minor details of dress. The Orpheum audience received the act cordially.

Rush.

**Zarrell Brothers.
Hand Balancing.
8 Mins.; Four (Palace).
Colonial.**

The Zarrell Brothers are a new act in strong arm and hand balancing. They are Americans and follow closely in dress, style and work La Vine and Cross, but more nearly resembling in the feats executed the Belleclaire Brothers. The Zarrells have a few new twists in their work, the finishing trick involving the use of a chair over which the under-stander bends backwards, held by his toes through a rope tied around the seat and lifting his partner from a hand stand while on the ground to an upright position, making a striking ending. It is a very good act of its sort, and proved a first-class opening number for the Colonial bill. There is no comedy attempted, and but little posing or faking. The present tightness worn could be improved in looks by a more lavish expenditure than they evidently necessitated.

Sime.

**Chassino.
Shadowgraphist.
13 Mins.; Full Stage.
Hammerstein's Roof.**

Chassino is making his reappearance in New York atop the Victoria. The appearance of a shadowgraphist on Hammerstein's Roof is a hazardous experiment, but in this case a most successful one. Chassino, the program tells us, is the only person who makes shadow pictures with his feet, a claim to distinction that savors somewhat of the dime museum. The best of Chassino's offering is its comedy. He makes his shadow figures do the most laughably human things, and the reproduction of perfectly recognizable national types without mechanical aid was a decidedly skillful performance. He was in the "No. 2" place of this week's bill and scored unmistakably.

Rush.

Macy and Hall will divide themselves professionally this season while playing the Morris time. Carleton Mack will appear in "The Professor"; Maude Hall in "The Magpie and the Jay." Mr. Macy and Miss Hall did not play the Grand Opera House, Pittsburg, this week, although billed there.

John J. Black and Maurice Frank and Co. (1).

"The Advance Agent."
19 Mins.; Full Stage.
Scribner's "Big Show."

"The Advance Agent" embodies a rather good idea for a half-and-half comedy and dramatic sketch, but in its present form is badly put together and not over-well played. It deals with the advance agent of a burlesque show falling into a hotel in a one-horse town. The hotel is run by an old farmer and a girl, supposedly his daughter. She was ambitious to become an actress, a desire stoutly fought against by the old man. The girl meets the advance agent, and after some talk the advance discovers she is his daughter. The old hotel keeper, after becoming convinced that is the case, begs the girl be left to live with him. The father, with many sighs and despairing glances agrees to leave her, vowing that he will quit the show business at the end of the season and come back to take up his residence in the Tank. Maurice Frank is the advance agent, doing fairly well with the lighter passages, but when his dramatic powers are called into action he is not convincing. John J. Black is the hotel keeper. He does not seem fully confident of himself. Aside from this and a tendency to get away from the character occasionally, he does very well. Helen May does better than either of the men. She plays the daughter in a simply straightforward manner without affectation.

Dash.

OUT OF TOWN

Frank Finny and Company (5).

"A 50 to 1 Shot."
18 Mins.; Full Stage (Exterior).
Waldron's "Trocadero."
Garden, Buffalo, N. Y.

Tim Dooley, by an act of bravery, receives in return a race horse, which enters against Mr. Haley, a horse dealer and owner of "Procession," a fast racer. Danny Dooley, a son of Tim's, is a jockey and the only one who can ride Tim's horse to victory. He is enticed by Haley and Stub (a tout) to ride "Procession." But Danny wavering, Haley threatens to foreclose a mortgage on Tim's property. Danny accepts and wins the race. In the meantime Tim has put up all the money he could get on a 50 to 1 tip on Haley's horse, and wins enough to clear the mortgage, a good ending and sketch, showing a stable scene with race track. The races are done with moving pictures after showing the horses. Frank Finny, a horse carrier, Minnie Burke, the jockey, and Harry Balkeley, the dealer, were excellent, and "Procession" showed up well for himself.

Dickson.

**Edna Aug.
Songs and Imitations.
23 Mins.
Columbia, Cincinnati.**

Edna Aug returns to vaudeville with three new songs, full of comedy. For an encore Miss Aug gave imitations of Rose Stahl and Jimmie Russell and sang a French song. The audience applauded her loudly and long, chiefly because Miss Aug is doing an entire new act away from the scrub woman.

H. Hess.

(Continued on page 29.)

BON TONS.

"The Bon Tons" is a new show from costumes to pieces. Some of the comedy of last season has been retained, but is placed in new settings. Weber & Rush have been almost extravagant in the production. The costuming throughout, by Bloodgood, is always pretty and effective, with a couple of exceedingly tasteful designs, particularly the "Float Me" number and the opening of the burlesque.

The chorus girls look civilized in the outfit they have been provided with. The side show effect of freak dressing has passed away in this show. Now that Weber & Rush have put the spangles and flash on the ground, let those tokens of a past regret remain there.

The opening is "Affinity Beach," produced under the direction of Ed F. Rush. It is not weighty in plot, but sufficient for the introduction of good numbers and fair comedy.

"The Squaw Girl's Round Up," the burlesque, is a travesty, with a melodramatic burlesque concealed within. It is one of the best things in closing pieces seen in several seasons as pure burlesque without attempts at "innovations." The action draws firmly together as the piece proceeds, becoming more lively until the finale, when Guy Rawson, the principal comedian, in an immensely well worked and laughable scene scores a big hit.

The burlesque, written and put on by Mr. Rawson, who has never played as well before, would have saved the poorest show.

Mr. Rawson and Frances Clare, the soubrette principal woman, control the numbers and action. Miss Clare, who leads the large majority of songs, presents her invaluable personality amid the new surroundings in an altogether charming improvement of manner, voice and work. In dressing she remains as before, unrivaled for burlesque, setting the example for the discarding of the flash in costume.

Her wardrobe is extensive and expensive. With a minor exception of "finale," Miss Clare does not reappear in the same dress. In two instances she has made a wide departure from the accepted routine of soubrettes in presenting their "clothes." At the opening under an ankle length gown, Miss Clare exposes men's hose held by "Boston" garters, and in the opening of the burlesque, while singing a "base ball" number in quite the most chic and stylish suit and hat one could wish for, she strips in the crowd of the chorus, coming forth from the mass in a sweater and pantalettes carrying a football. A bathing costume beautifully blended in many shades is too pretty, almost, to wear.

Miss Clare's first number with a French accent passes excepting the accent, and the delivery of lines during the "table scene" in the first part stamps her with real ability to play an ingenue role. In this scene Miss Clare and Lester Bernard sing "Taffy," an awfully catchy song on a good idea.

All the musical numbers have been well selected, and the final song, "Rainbow," well handled by Niblo and Spencer in the dancing line, is the best "Indian" air since "Hiawatha," and apt to be almost as popular.

Niblo and Spencer are better in the olio than in the pieces. Olga Orloff is not strong as the "principal boy," and has a light voice, but the singing of the chorus is rather good considering the lack of

support given by the principals in this department.

John C. Hanson is an extremely capable comedian, working well and easily. Lester Bernard plays an acceptable Hebrew, a trifle beyond that usually seen in burlesque, and takes care of a character in the afterpiece very well.

Emily Miles is held over as a chorus girl, and with Emily Lee has the duet in the "Senorita" number, brought over from the "Dainty Duchess." The girls score very well with it.

Minnie Cook is the "Salome" or "cooch" dancer in front of the "La Domino" mirrors. The act is dragged out, and this also is a fault of the opening number in the first part.

The "Six English Barmaids" sing "Rosy Rambler" during a piece, and help to keep the chorus lively, which it is all the time, working extraordinarily well so early in the season.

Whoever picked the English girls this season ought to be given a life position on the job.

The olio is long, and could be started off better were Joy and Clayton, an acrobatic "sister" act, obliged to cut the first song and dance, giving the acrobatic portion only which is ordinary but made acceptable by the fact of the girls being hard workers.

Rawson and Clare in "Just Kids" have "Sunbonnet Sue" and "Sweethearts," singing both well, and the act holds, strange as it may seem for burlesque where the "pathos" might more readily bring a smile if it were analyzed.

Bernard and Hanson put over a very good "Dutch" act considering the short time they have been together, and Niblo and Spencer are one big hit with dancing. The Potter-Hartwell Trio were the extra attraction at the Star, Brooklyn, this week, with the show.

Before the season shall have fairly started, "The Bon Tons" is going to be talked about as one of this season's best burlesque companies. It is that now.

Sime.

AVENUE GIRLS.

Leo Stevens, Helen Jesse Moore and Mae Mulini are responsible for the music and the book of both pieces employed by "The Avenue Girls." They earn the distinction of turning out a show that did not have to call upon the music publishers for numbers, but the distinction will not help the show any. A good lively song of the popular variety would have been welcome on several occasions. The opening piece is "The Maid of the Alps." It deals with a maid coming to life one hour every hundred years and a ruby, the possessor of which everyone immediately falls in love with. The burlesque is "It Happened in Spain," a sort of burlesque melodrama. To the winner of the bull fight the Governor offers the hand of his daughter in marriage. The girl already loves an American bull fighter. This fact is known to a Spaniard, who is in love with the daughter, and he plans to ruin the American, but loses out. This idea of carrying out a story or trying to make a burlesque show a comic opera may be all right, but if this is the example, the old style is preferable.

There are twenty girls employed in the chorus, out of which two olio acts are made. The costumes, what there are, are

very pretty, and the large chorus shows up strongly on one or two occasions.

There are three changes in the first part and but two in the second. The little black costumes worn in the "Minstrel Show" number were particularly pretty. The girls have very little to do, so little in fact that they never get warmed up to their work.

The whole show moves slowly. Several funny bits of business introduced lose their value through being dragged out. The comedy in the afterpiece is derived from the two comedians playing the bull in the fight. The thing has been done a thousand and one times, and done just a thousand times funnier than it is here.

Leo Stevens is the principal comedian. He is a good Dutchman, but he was unkind to himself when he wrote his part. Billy Arlington is Stevens' assistant, and the laughing honors easily fall to him. He is sort of a tramp in both pieces, and every time he has the opportunity he turns it to advantage. Allen Wightman has a couple of small character parts, while Walter Pearson, when he gets over his posing, will make a first rate "straight."

The women principals are rather light, both as to wardrobe and ability. Helen Jesse Moore looks very good, and her work is entirely satisfactory. Grace Delmore is the soubrette and her work is not nearly what it should be. She is mechanical and lacks the necessary life for a likeable soubrette. Her wardrobe also will not compare with others in the field. Lulu Chapman has small parts in both pieces. She is not prominent at any time.

The olio does not add any great amount of life to the show. The first part was followed by some illustrated songs. The songs were very poorly illustrated and so near alike in the two numbers that one could be substituted for the other without causing any comment. Billy Arlington and Grace Delmore did a little of everything. Arlington's parodies, not particularly new, were well thought of. He rather hurt the good impression made in the first part by his showing in the act, however. Grace Delmore played in about the same manner she did in the pieces.

The Wiora Trio succeeded in putting some life into things. They offered Hungarian songs and dances that were welcome for the ginger if nothing else. The smaller of the three girls scored a little hit with some of Eugenie Fouger's tricks. The Chapman Sisters, assisted by Raymond Thomas, a "pick," closed the olio. The girls frame up as an ordinary "sister" act. The fairly good dancing and excellent tumbling by the "pick," of which there is not enough shown, carrying them through. The "pick" is allowed to carry out one nasty bit that should be tabooed.

It will take some more rehearsing and rearranging to place "The Avenue Girls" in the first division.

Dash.

Homer Lind and Company have been placed on the Orpheum Circuit time through the Pat Casey office. Eula Brunelle has replaced Mrs. Lind in the act. She is a pupil of Servick, Kubelik's master and a brilliant violin soloist. Mr. Lind will use his new sketch, "The Opera Singer," which he has placed under the personal direction of Pat Casey.

BOWERY BURLESQUERS.

There are a number of short ends to be trimmed in the present vehicle of the "Bowery Burlesquers" at the Olympe (Pastor's) this week, although this year's offering gives promise of becoming one of the best they have had in a long time. It seems to have been written with the musical comedy idea in mind. At this stage of its development it is drawn a bit too fine for burlesque. In the first act there are very few laughs and the real comedy is nearly all in the burlesque.

There are "numbers" galore, with pretty dressing and not a few attractive ideas in incidental business. What the show most needs is the brightening up of its fun. With the foundation they have, this ought to be a simple matter, for in all other details the offering is a first class show.

Ben Jansen is the principal comedian as usual. He is a skillful funmaker, although in the present state of the show there is apparent hint of anxiety in his work. He seems a bit forced in his comedy, due no doubt to his unfamiliarity with the part and its lack of burlesque material. The real comedy hit of the entertainment is Jack Quinn, who has a splendid bit of character comedy in the burlesque when he appears as the walking delegate of the Strong Arm Men's Benevolent Protective Association. Here he had ten minutes of screamingly funny talk with Ed Fitzgerald, and this left him, with the honors of the show, although the scene had been written as a small "bit."

Fitzgerald makes an acceptable Irishman used as a foil to Jansen's Hebrew character, and Ed Convey as a Spanish don handles two numbers capably, but does little to further the laughing values of the piece. Harry Hills has the important "straight" role.

The other men of the organization do not count particularly, having "filler" parts and figuring inconspicuously in the proceedings. The "Cissy" roles of John Yong and Frank Willis in the first act could be spared entirely.

The company as usual is particularly strong in respect to its chorus and women principals. Lillian Held is the soubrette. She does not dance, but her attractive appearance and animated manner make an acceptable substitute. Also she reads lines agreeably and handles several "coon" songs in splendid style. Norma Bell is quite as attractive a figure and besides has a voice of uncommon quality.

An active dancing soubrette would not be amiss in the company, for none of the principals is gifted in that direction. Josie Kine has a character part but makes no attempt to extract comedy from it, and Gertie Hart has it all her own way in this class.

The chorus is made up entirely of "broilers" and "ponies," a particularly good looking lot. They work with a snap and vim that one would commend in an organization that had been much longer together. A number of the costumes are old ones, but they are bright enough to disguise this detail.

There are but two numbers to the olio, Russell and Held and the Great Nazaros (New Acts). The former depends upon the character songs of Miss Held. Russell dances some few steps, but they did not help the turn particularly.

Rush.

SCRIBNER'S BIG SHOW.

"Three Weeks in Egypt" is the name of the opening piece. Elinor Glynn did not help select the title as the show used the same piece last season.

Aside from a comedy bit here and there no change has been made. Even the numbers, of which there are too few, have a familiar ring. Eighteen girls are employed in the chorus which runs rather strongly to the long and narrow brand. It is a well-behaved chorus. What work they are called upon to do they go after as though they enjoyed it.

Not a few of the faces are familiar. One a brunette on the end noticeable last season is still there with a car-load of ginger, although she has taken on weight. Just how much a good, lively girl can do is made evident in one number which received no less than five encores, solely through this girl's efforts.

The few numbers naturally occasion but few changes. What dressing there is, is new and bright and makes a very pleasing impression.

The vaudeville portion is most satisfactory. Farlando, who does a very clever bit as the muffled man in the first part, although handicapped by an accident, which caused him to limp badly, gave his familiar routine of instrumental imitations. Elsie Harvey and the Field boys were in the olio, probably an added feature, with their neat singing and dancing.

Bedini and Arthur were one continuous laugh. The juggling act was given without a burlesque of any kind and it was enough. The pair appeared in the after-piece in small parts also. It would do some of these "straight" men a word of good to have a look at Jean Bedini. He is really an ornament to the burlesque stage. The Brianzo Trio is a foreign singing organization, much after all the others. They were very well liked. John J. Black and Maurice Frank and Co. in "The Advance Agent" (New Acts).

"Electricity Is Life," the after-piece, takes place in a department store and has a plot.

The comedians are called upon to carry the greater part of the show, and while they are doing very well, they will need a quantity of new material to bear the burden. William Mausey and John Lorenzo are the principal fun-makers. Mausey is a funny looking German with a rather good dialect to which he sticks closely. Lorenzo works as a tramp in both pieces and manages to pass in good shape. It is from dancing principally his comedy is devised. A piano specialty in the first part was the hit of the evening. John J. Black was fair as the "Legit" in the opener. He had little to do in the burlesque.

The women were not allowed much leeway. A little more of the women and less of the men would be a more satisfactory arrangement. Gladys Carlyle wore three very pretty costumes without the usual flash and her little was most creditable. Clara Raymond must also be given a star for not running to the glaring in the matter of dress. Her wardrobe is not as extensive as others, perhaps, but what's there is good. Clara shows a real live desire to get out and tear things up, and she should be allowed to do it. Helen May had little to do but wear tights. She was successful in that.

Dash.

MINER'S MERRY BURLESQUERS.

Harry Fox, who as a member of Miner's "Dreamlands" has been attracting favorable attention for two years past, made his debut last week as the feature of Miner's "Merry Burlesquers" at the Empire, Newark. Fox is a type of comedian rather unusual in burlesque, depending as he does upon his ability as a light comedian, rather than upon any grotesque dialect or character make-up. There is a strong element of distinctiveness in everything he does, and it is a fair prophecy that he will attract a large and valuable personal following. Fox has in his favor a clean, wholesome youthfulness, a most engaging manner and a bright, snappy way of handling dialogue and songs.

His start is auspicious for he has been surrounded with a capital organization and a production second to none yet appearing about the city. The vehicle is a two-act piece called "The Fixer," by Guy Fletcher Bragdon. The book tells a consecutive story with a touch of half seriousness toward the end of the second act, an unusual arrangement, but one which works out satisfactorily. The comedy is mostly new and although it is not yet fully developed as it will be after a few weeks of playing, the show makes a first rate laughing entertainment. The foundation is there for an immensely effective piece.

The cast is an unusually large one. There are fourteen principals listed, in addition to the usual chorus of twenty girls. John Price, Ralph Ash and Bob Francisco back up Fox. Price plays an Irishman extremely well, modeling it somewhat on the character as handled by John T. Kelly; Ash is the Hebrew, while Francisco makes a funny German, a la Louis Mann. The trio have worked out several good comedy situations.

Among the women principals appear Belle Wilton, as a Gypsy singer, the Miller-ship Sisters, singing and dancing soubrettes, seconded by May Busch and Lydia Fox, while Dora Devere has the comedy character part.

A burlesque organization will have to travel some to beat this array of women. For dressing they set a swift pace. There are sixteen numbers and the principals have new frocks almost every time they appear. Half a dozen of the numbers have been especially written for the show, perhaps the best of which are "Butterflies of Fashion," the opening ensemble, a particularly well staged bit, and "The Lobster and the Wee Mermaid," the latter led by Belle Wilton.

All the music is up to date, as witness the use of "Come on Down Town," from "The Yankee Prince" for the finale of the first act.

A better working chorus has yet to be seen this season. There are twelve show-girls and eight "ponies." They make a glittering procession, having ten costume changes in the two acts.

A short, snappy olio separates the two pieces. The Miller-ship Sisters open with their neat dancing specialty. The Two Franciscos gave their comedy magic expose to solid laughter. The eccentric comedian of the pair makes his nonsense funny in an old way, and his burlesques are sure fire.

The Busch-Devere Trio close. May Busch has a new serious recitation with musical accompaniment that scored tremendously.

Rush.

SCHOOL DAYS.

Kids, kids and nothing but "kids" in the three-act musical comedy put forth by Gus Edwards under the name of "School Days." It is at the Chestnut Street Opera House, Philadelphia, this week, and opens at the Circle, New York, on Sept. 14 for a run.

New York should take "School Days" to its arms if it likes "kids." Some look so youthful there may be a question of Mr. Gerry getting on the job for the Metropolitan showing, especially one mite of a girl, who doesn't seem over five years old but scores one of the show's hits.

Ned Wayburn is entitled to any amount of credit for the wonders he has accomplished in the handling of the mass of young and raw material. During twenty-three musical numbers, Mr. Wayburn has the chorus going at top speed, something characteristic of the entire show, and the most dependable point for its future success. The finale of the first act, a prettily dressed "policeman" number, where twelve of the boys do a corking good dance is one of the best. "The Merry-Go-Round" is a spectacularly devised song, bound to win favorable attention.

There are sixteen girls and the same number of boys in the chorus. The principals, whether old or young, are all small, and look youthful. It seems just a Lili-pupian parade.

Aaron Hoffman wrote the "book," although but little of the original dialogue is left. Between Mr. Edwards, who composed all the music, and Mr. Wayburn, the "book" has been ripped up and made over. The story had a melodramatic flavor, and is just about sufficient to carry the piece.

"School Days" is musical all through, in Mr. Edwards' best popular strain. "The Fighting Kid," "When I'm an American Citizen," "It Takes the Cop to Cop the Girls," "The Calendar of Love" (song hit of the show) and "Sunbonnet Sue" are all catchy.

The second act is Mr. Edward's vaudeville "School Boys and Girls" elaborated. "Going to Fight the Indians" is a lively song and number with the entire chorus costumed as Indians, lead by John Hines and Isador Rabino, a couple of cute kids who are dime-novel mad.

Herman Timberg, the musical comedian, is featured, and handles himself, and his part, exceptionally well, never tiring, although having the burden of the comedy, with a violin solo in the last act. He becomes immensely popular in his Hebrew character of a street musician.

Joe Keno lands a laugh or applause every time he moves, a couple of dances with Agnes Lynn scoring hard.

Janet Priest is the principal among the girls, having a "waif" role, and is much liked. Caroline Wade has been removed from Edwards' "Blonde Typewriters" for the purpose of singing "Sunbonnet Sue."

Milfred Berrick, a weighty youth plays a fat boy, while Joe Kessler is the "Dago." Daniel Murphy is a German, and Jessie Kepler the kid-villain.

Gregory Kelly plays a Bostonese youth modeled similarly to the youngster of the Sully Family in language and dress. Hazel Cox is the school teacher, a tall, handsome blonde.

"School Days" is a great kid show for kids. If parents have a memory or are human they are bound to like it.

Sime.

COLONIAL.

Through a shift in the program arrangement Monday evening, the bill at the Colonial, a fine one, ran very heavily for the first three numbers, the comedy expected from Amy Anderson & Company (New Acts), in the third position having been placed to close the show.

Jack Norworth was the first to break the sober spell. He made an excellent start with his own song "I'm Glad I'm Married." Nearly all the dialogue formerly in use by Mr. Norworth has been dropped, he devoting most of the stage time to an "Exposé of Vaudeville," well worth the while. It is so satirically true that each vaudeville manager might apply for an individual right to it as an educator. For last Tuesday evening, Mr. Norworth promised an expose on "song plugging." If it came off it must have been interesting for Norworth knows, but still it wasn't clubby, for Jack has been at the head of the clan in his day—and the Empire City Quartet plays the Colonial next week. The "Owl" number with typically topical verses finished his very well liked act. The one on Bryan may have been authorized by the Republican Campaign Committee.

Two new songs and one new dress were Eva Tanguay's fresh contributions to the bill which she headlines. The songs are "I Didn't Marry Him" (useless) and "If I Had a Theatre of My Own" (nearly so). There will be but a few items in personal history soon left for Miss Tanguay's prolific but tucolic lyric writer. The new costume is a silver effect, with large bows, likening Miss Tanguay to an aeroplane in appearance. She made the usual success, closing with her own unique "Salome," which should have come first.

Another stranger is Harry Allister, with well characterized impersonations, poorly presented. Both Mr. Allister's announcements and stage dressing are antiquated, but he bears a startling likeness to most of his subjects. Without talk of any sort excepting in the announcements, Allister places a great speed to his act. His revival of Admiral Dewey alone points out a great gap in other impersonator's repertoires, and his mention of "Mr." William McKinley, always prefixing "Mr." or the title in a respectful manner is a point to be noted.

Geo. B. Reno and Co. returned from their European trip, who were placed to open after the intermission, brought heaps of laughter by their nonsensical comedy and heterogeneous mass of humanity, while Howard and North played "Back in Wellington" for the first time at the Colonial, scoring both a comedy and artistic hit. "Back in Wellington" is as far advanced over "Those Were the Happy Days" as vaudeville has advanced from their first sketch to the advent of the second.

"Dear Heart" will prove expensive for the Long Acre Quartet if it isn't changed. That song is not for them. Otherwise it is an exceptional straight singing four, both in the combination of voices, three tenors and a bass, and the quality of the singing.

The Zarrell Brothers and Bert Coote and Co. are under New Acts. Julius Lenzberg is on the job again. Monday evening Mr. Lenzberg was obliged to acknowledge the applause for the opening overture. That's some for a vaudeville orchestral leader in these days of everything-goes orchestras.

Sime.

ORPHEUM, BROOKLYN.

Six of the acts listed on the Orpheum program this week are given by men and four of them almost in succession are single turns. There is no suspicion of monotony in the show, for the bill offered the widest variety and made a first-rate entertainment. It ran off smoothly, too, although four of the numbers were new to this side, two of the quartet being played for the first time. The first half was a bit short in vaudeville comedy, William H. Macart having almost the only laughing act out of five.

In the early part Lamberti was easily the hit with his musical impersonations. Musical experts may deny the possibility of a single man attaining mastery over three instruments, but to all appearances Lamberti's control over violin, 'cello and piano is absolute. In his announcement the impersonator has a phrase which is perhaps in questionable taste. He tells the audience that they may not have actually seen the subjects of his sketch, then observes "But that is rather your fault than mine." All of which may be quite true, but it is scarcely within the province of an artist to first delicately accuse an audience of ignorance and then disclaim responsibility for it. Lamberti's number is a musical delight. The solos easily take precedence over the impersonations, although those of the musicians known to us are excellently done, the Paderewski being a particularly catchy bit of humorous caricature. The scheme of going from one impersonation to the next without disclosing his proper person is a capital one. The longer the personality of Lamberti remains in disguise the less readily is it recognized through the different make-ups. Lamberti has his different characters acknowledge their applause in characteristic manner, instead of removing the makeup and acknowledging the applause himself.

Sam Williams opened the intermission, a rather poor spot for the quiet offering. He did extremely well, doing an encore and taking three or four bows. He has a quaint bit of musical rhyme for the encore, and could have remained at the piano much longer. The talk remains unchanged except for a new story or so, while "Take Me to the Ball Game" and "Brudde Sylvest," together with "I'm Glad I'm Married," with a capital catch line, "Yes, She Does," made up his solos.

Mr. Macart has brightened up his monologue immensely since it was first shown at the Fifth Avenue, several months ago. Beside the changes in material Macart is handling himself much better and in "No. 4" place, following Lamberti and preceding Virginia Harned, did rather better than fairly, singing several additional verses of "Reincarnation" and taking a bow or two.

Collins and Hart were in their wonted place, closing the show, and with the Eli-nore Sisters just before, gave the bill the comedy finish it very much needed.

Rosaire and Doroto opened the show with their knockabout. They have devised some new twists to the familiar clowning, but could spare some of the time they spend at the tables with straight acrobatics.

Virginia Harned and Company, "Britannia Pony Ballet," De Biere and the Eli-nore Sisters are under New Acts.

Rush.

ALHAMBRA.

This is the first week of the regular season at the Alhambra, although the house has been running all summer. A long show is offered. It must have been well along in the last half hour before twelve when the show was over Monday night. The unusual length naturally made the program a bit draggy, although it was a good bill.

Hathaway and Siegel opened the program with what should be a strictly singing and dancing specialty. A capital one it could be made. At least all the talk, not a part but all, should be laid aside until something better than the very inane "gags" now used is procured. Mr. Hathaway does an exceedingly good hard shoe dance. Miss Siegel is easily capable of handling lines, has a pretty appearance and does not fall much short of her partner as a dancer. Her resemblance in manner to Eva Tanguay was commented upon. The team could also improve the wardrobe.

Elsie Boehm is billed "The Little Girl with the Big Voice." Elsie is not so little, but Elsie has the big voice. It was a big surprise when she hit the first note in her opening song. The voice is almost a baritone. It is musical, and nicely handled by the singer. A little trick in the last selection of changing to a high falsetto made Miss Boehm a solid hit.

Frank J. Conroy, George Le Maire and Company played "A King for a Night," and were highly successful. There is much that is funny in the offering, and the quiet, effective manner in which Mr. Conroy handles the material squeezes it dry. The opening is still held too much in the dark. It hides anything else that is funny. Mr. Le Maire has improved greatly since the act was first shown. He is still inclined to over-act a little, but is giving a satisfactory performance. Edith Forrest looks and plays the part of a society dame, although her French doesn't sound on the level.

Bernardi was responsible in the main for the length of the program. He is giving the same act shown on Hammerstein's Roof all summer, including the impersonations of musical directors. The act is novel and interesting, especially the second part illustrating how the changes are made, but it is too long by far. Bernardi closed the first half and there were many on the sidewalk in front of the house before he had finished.

Stewart Barnes did extremely well with some new pathos among his amusing talk.

Arthur Huston has worked out a juggling act called "Teddy in Africa," with no end of funny props. Monday one or two of the props didn't work just right, but there were enough others to pass the misses by without notice. A small monkey turned loose on the stage is about the cutest thing yet seen in the animal line. It caused enough amusement alone for one act.

Signor El Cota certainly can move about on the xylophone. The orchestra had their troubles following him. He is also not a bad boy on the drum. Five selections were demanded, showing a range from the "Hungarian Rhapsody" to a "rag." Both were equally well rendered.

Mabel Barrison and Joseph Howard, and "Fun in a Boarding House" are under New Acts.

Dash.

125TH STREET.

Regardless of one or two conflicts the bill at the 125th Street house after a slight rearrangement is running off smoothly. Tuesday night the house was comfortably filled and it was a well satisfied, highly appreciative crowd throughout.

Rooney and Bent, from the reception received, have lost none of their popularity in Harlem, where they have always rivaled the stock stars for favor. The act with the exception of a little new material scattered here and there remains without change. Spurred on evidently by the stir that Marion Bent's costumes have always created Patrick has gone to the tailor and had himself done in a violent shade of green. You can't blame Pat for being a bit envious and we think well of his goaheadativeness, but we still prefer Miss Bent's dainty simple little gowns to that flash of green and gold. The house held the pair until all the encores were exhausted, and a speech had been delivered.

Lillian Shaw has almost an entirely new budget of songs. The opening song in one verse would be plenty. The time might be better spent on "My Brudde Sylvest," which Miss Shaw handles beautifully. "Has Anybody Seen My Husband?" is retained and a couple of new "Yiddish" songs round out the repertoire. Miss Shaw scored a big hit.

S. Miller Kent after a prolonged absence from the varieties is back again with "Just Dorothy." The sketch is talky; in fact it is nothing but talk. The clever work of Mr. Kent, however, stands off the overabundance of dialogue. R. E. Reddick does a very clever bit as the Chinese servant, giving the star invaluable assistance.

Stella Mayhew filled in the gap made vacant by the absence of Maggie Cline. The audience hardly got an even break on the exchange. The billing reads "Assisted by Billie Taylor." Mr. Taylor sits in the orchestra pit and plays "straight" for Miss Mayhew, handing over a bunch of talk based entirely upon the weight of the singer. He also sings a song in the spot light. Don't forget "in the spotlight." Mr. Taylor is not necessary. The talk would be stronger if handled by the leader which would at least give it the slight semblance of being impromptu. Miss Mayhew works somewhat along the same lines as Marie Dressler. She is a little more polite and a great deal less funny. Besides the talk there are several songs of the "coon" variety given, and when it comes to singing "coon" songs Miss Mayhew doesn't have to give way to anyone. Miss Mayhew having been hurriedly called to fill in may excuse the seeming unpreparedness.

Gardner and Revere went along a little slowly at the opening, but after they got down to some real work scored a surprisingly big hit for the opening position. Miss Gardner sings very pleasingly while her partner plays a guitar, holding it across his knee much the same as a zither is played. The effect is very good and another song or at least another verse should be used. The house expected more of the singing and applauded strongly for it but it was not forthcoming. The dancing of Dick Gardner is really the mainstay of the offering. Dick is there. He does not employ the hard shoes and his dance without the music at the finish ranks with the best terpsichorean efforts.

"The Double Cross," Mirskoff-Saunders Troupe and Fiddler and Shelton are under New Acts.

Dash.

HAMMERSTEIN'S ROOF.

The picking of features for the aerial show atop the Victoria must be a wearing task. Owing to the peculiar audience and other conditions the choice of acts is rather narrow and particularly so as regards good sure-fire comedy numbers. For this reason the presence in the bill of the Karno Company is a life saver. Without it the show would have been exceedingly short on laughs.

"A Night in An English Music Hall" returns after a short absence with a changed cast. Albert Weston is in the part of the "drunk" formerly played by Billie Reeves. Weston is a capital pantomimic comedian, following Reeves in the main but departing in one or two details from the traditions of the "drunk" as played by his predecessors. He seems inclined to introduce unnecessary talk. Otherwise he held up the comedy of the act in capital style, doing particularly well at the finish during the wrestling bout. Bobby Lewis as the mischievous boy and Victoria Wright as the prima donna are also new members.

Practically the only other comedy number was Chassino, shadowgraphist (New Acts), who had a position in the very early part. Among the other changes in the bill were "That" Quartet, Yamamoto Brothers, wire walkers, and Lily Lena.

It was pretty hard work for Miss Lena. Hammerstein's Roof is no place for single singers, but in spite of her handicap the comedienne made herself distinctly heard in all parts, thanks to her perfect enunciation, and the dainty lyrics of her songs were made to go for their full value. Although she followed Gertrude Hoffmann, the sensational headliner, the audience received her cordially.

Miss Hoffman's "Spring Song" probably does not arouse the sensational interest of her "Salome" dance, but it is a very pretty, bright stage picture, and furnishes a strong contrast to the "Salome" number, which immediately follows. On this score alone, aside from the merit of Miss Hoffman's execution, it should be accounted a valuable addition to the act.

Yamamoto Brothers, Japanese wire walkers, put a good period to the entertainment. The lighter of the pair goes to his work with a snap and a certainty that is especially attractive. The pair have several good novel feats, and the single, unassisted hand stand on the wire, is exceedingly striking.

Marshall and King at the opening gave the show a lively send-off with their fast dances. Among the others were the Six Musical Cuttys, extremely well liked; Sharp Brothers and their Six Dusky Belles, one of the hits of the early part, and "That" Quartet (New Acts).

Rush.

Due to a change in the plans for the New York entrance to the Manhattan Bridge, the proposed alterations to the Atlantic Garden have been postponed until the permanent location is settled upon. If at Canal Street, there will be a subway into the Garden from the bridge plaza, leading to a rathskeller, which will be built.

"Coney Island," one of San Francisco's summer parks occupying a square block in that city, was destroyed by fire August 13.

CARDS WILL BE MAILED UPON REQUEST

Cobb's Corner

SATURDAY, SEPT. 5, 1908.

No. 132. A Weekly Word with WILL the Wordwright.

"SUNBONNET SUE"

Now an emphatic hit. Am ready to let loose.

"BAREFOOT DAYS"

Now an emphatic hit. Am ready to let loose.

"THINK ONE LITTLE THINK OF ME"

Now an emphatic hit. Am ready to let loose.

"CHEER UP, CHARLIE"

Now an emphatic hit. Am ready to let loose.

"THAT FIRST GIRL"

Now an emphatic hit. Am ready to let loose.

"ALL THE WAY UP TO THE MOON, BOYS"

Now an emphatic hit. Am ready to let loose.

P. S.—Send at once to Gus Edwards for "See."

WILL D. COBB

WORDWRIGHT.

Dale, Wm., Crystal, Elkhart, Ind., indef.
Daly & Devere, 115 E. 16, N. Y.
Dale, Dotty, Daisy, 252 W. 30, N. Y.
Daley Bros., 1879 No. Main, Fall River, Mass.
Daniels, Joseph W., 16 Tower, Forest Hill, Mass.
Dare, Harry, 825 E. 14, N. Y.
Darling, Phil, Sells-Floto, C. R.
Darmody, Woburn, Mass.
Darwin, Ringling Bros., C. R.
Darling & Daye, 2021 E. 61, Cleveland.
Dalton, Fen, 175 Irving, Brooklyn, N. Y.
Davenport, John, Yankee Robinsons, C. R.
Davenport, Stick & Norma, John Robinsons, C. R.
Davenport, Flossie, 1313 So. Hancock, Phila.
Davenport, Victoria & Orrin, Barnum & Bailey.
Davey, Dancing, Circle Diamond Ranch, Thatchers, Cal.

Davis & La Roy, Pittsburg, Pa., indef.
Davis, Edwards, 1533 Broadway, N. Y.
Davis, Floyd, Temple, Boulder, Colo., indef.
Davis, Hal & Co., Grayling, Mich.
Davis, H., Air-Dome, Murphysboro, Ill., indef.
Davis, Mark & Laura, Lakeside Pk., Dayton, O.
Davis, Mr. & Mrs. Jack, Lyric, Petersburg, Va.
Dawn, Zella & Co., 357 E. Market, Akron, O.
Dawson, Harry Claude, 1001 Light, Baltimore.
Dawson & Whitfield, 546 E. 35, N. Y.
Day, Carita, 586 7th, N. Y.
Dean, Al, Barnum & Bailey, C. R.
Deaton, Chas. W., c. o. Bert Levy Co.
Deaves, Harry & Co., Automaton, Bergen Beach.
Deery & Francis, 328 W. 30, N. Y.
Delmore & Onida, 335 E. 48, N. Y. City.
Delmore & Wilson, 25 Schuylk Pk., Rockaway, I.

Delmo, 38 Rose, Buffalo, N. Y.
Delmore & Darrell, 1515 Ninth E. Oakland, Cal.
Delmore, Misses, 418 W. Adams, Chicago.
Delavoye & Frits, 2067 Madison, Chicago.
Dell & Miller, Hippodrome, Buffalo, indef.
De Loria, Musical, 218 Swan, Buffalo.
De Veen, 264 Prospect, 1st St., Brooklyn.
De Canto, Chas., & Dogs, 3 Union Square, N. Y.
De Blaker's Dogs & Monkeys, Springfield, O.
De Voy & Dayton Sisters, Duluth, Minn.
De Couret & Rego, Garden, Ainley, Ala.
Demacos, The, 114 N. 9, Philadelphia.
Demowio & Belle, O. H. Petersburg, Va.
Demman, George, Barnum & Bailey, C. R.
Denker, Rose, Behman Show, B. R.
Deonza Bros. & Co., Olympic, Paris, France.
De Fue & Este, 2448 Cornell, Indianapolis.
De Hollis & Valdora, Colonial Bldg., B. R.
De Haven Sextet, Orpheum, Oakland.
De Trickey, Corp., Elvins Hotel, Chicago.
De Mario, Ringling Bros., C. R.
De Mont, Robert, Trio, 722 W. 14 Pl., Chicago.
De Muths, The, 26 Central, Albany.
De Renzo & La Due, Fair, Indianapolis, Ind.

Devine, Doc, Ashland Hotel, Phila.
De Van, Johnnie, 2935 Vernon, Chicago.
De Vay & Miller, 209 E. 14, N. Y.
De Vere, Madeline, 54 W. 135, N. Y.
De Young, Tom, 158 E. 113, N. Y.
Dervin, Jas. T., 510 So. Flower, Los Angeles.
Devlin, Prof., 2811 Cumberland, Philadelphia.
Devlin & Elwood, 1533 Broadway, N. Y.
Diamond & May, Fischer's, Los Angeles, indef.
Diamond & Smith, 345 45, Brooklyn, N. Y.
Dickinson, W. S., 2910 Vine, Lincoln, Neb.
Dilla & Templeton, Columbus, O., indef.
Dillie, Max, Ringling Bros., C. R.
Dixon, Nona, 5626 Carpenter, Chicago.
Dollar Troupe, Barnum & Bailey, C. R.
Dona, 411 Keystone Bank Bldg., Pittsburg.
Donnelly & Botall, 3 Copeland, Boston.
Donnet, Ira, 133 W. 45, N. Y.
Doherty, Lillian, Wintergarten, Berlin, Ger.

Dohn, Robert, Barnum & Bailey, C. R.
Donavan, Emma, Hagenbeck-Wallace, C. R.
Doric Quartette, 100 Wells, Toronto.
Dotson, Howard, 435 Blakeman, Reading.
Dove & Lee, Imperial, B. R.
Downey, Leslie T., Dreamland, Racine, Wis.
Doyle, Maj. Jas. D., 1553 Broadway, N. Y.
Dreano, Josh., Revere House, Chicago.
Drew, Clayton & Co., Bijou, Oshkosh, Wis.
Drew, Dorothy, Empire, Johannesburg, So. Africa.
Drew, Lowell B., 4229 Peachin, Phila.
Du Bois, Great, Co., 2067 N. Main, Bridgeport.
Dudley, O. E., Crystal, Ind., indef.
Duff & Walsh, 2503 Fairmount, Philadelphia.
Dunne, Thos. P., 128 E. 19, N. Y.
Duncan, A. O., 15 Orpheum, San Francisco.
Duncan, Tom, Ringling Bros., C. R.
Dunham, Jack, City Sports, B. R.
Dunnedin Troupe, Empire, Sheffield, Eng.

Dunn, James, 464 W. 51, N. Y.
Dunn & Miller, Richmond Hotel, Chicago.
Dupree, Jeanette, 164 Fulton, Brooklyn, N. Y.
Duprez, Fred, Orpheum, Atlanta.
Duttons, Three, Ringling Bros., C. R.

Eckhoff & Gordon, Rice & Bartons Gayety, B. R.
Edsel & Duprier, Scenic Temple, Revere Beach, Mass.
Edgemoon, The, Majestic, Des Moines.
Edinger Sisters, R. F. D. No. 1, Trenton, N. J.
Edwards, Fred R., Lyric, Uniontown, Pa.
Edmonds & Haley, 308 E. 60, Chicago.
Edmonds & Monte, 308 E. 60, Chicago.
Edwards, M. & O. E., Hippodrome, Buffalo, indef.
Edwards, Robert M., & Family, 114 W. 100, N. Y.
Edwards, The, 100 W. Stockton, N. S., Pittsburg.
Edyth, Rose, 345 W. 23, N. Y.
Edwards & Vaughan, 2039 Lawrence, Phila.
Egbert, H., Master, Bijou, Wildwood, N. J., indef.
Egner, Fred, Barnum & Bailey, C. R.
Ehrendall Bros., 1344 Lexington, St. Louis.
Elastic Trio, Majestic, Pittsburg, indef.
Eldridge Press, 535 W. 111, N. Y.
Eltzing, Julian, N. Y. Theatre, N. Y., indef.
Elliott & West, Bijou, Superior, Wis.
Ellsworth, Charley, 64 E. 11, St. Paul.
Emmett, Hugh J., & Co., Unique, Minneapolis.
Engleton, Nan, 415 W. 37, N. Y.
Emerald, Connie, 41 Holland Bd., Brixton, London, Eng.

Emerald, Maude & Charlie, 76 Rockwell Pl., Brooklyn.
Ellsworth, Mr. & Mrs. H., National Hotel, Cal.
Emerson & Baldwin, Hausa, Hamburg, Ger.
Emerys, The, Crystal, Knoxville, Tenn.
Emmett & Lane, 2433 Third, Phila.
Emperors of Music, Four, 431 W. 34, N. Y.
Empire Comedy Troup, Queens Hotel, London, Eng.
Epps & Loretta, 210 W. 27, N. Y.
Erb & Stanley, Moline, Ill.
Ergott & King, Circus Salsell, Warsaw, Russia.
Emeralds, 5 Union Square, N. Y.
Espe, Dutton & Espe, 12 Orpheum, Butte.
Eugene Trio, 896 E. Orange Grove, Pasadena, Cal.
Emmett, H. W., 2433 Turner, Phila.
Evans & Lloyd, Poli's, Springfield.
Evans, Marie, 4623 Calumet, Chicago.
Everett & Eckard, Majestic, St. Paul.
Excelsa, Louise, Hagenbeck-Wallace, C. R.

Faber, Alsta, Hagenbeck-Wallace, C. R.
Fagan & Meriam, Shirley, Mass., indef.
Fairchild, Mr. & Mrs., 141 Wells, Wilkes-Barre.
Fairchild, Violet, 465 N. Marshallfield, Chicago.
Falls, Billy A., 508 Syell, Rochester.
Farland & Earl, Grand Hotel, Atlantic City.
Farland, Camille, Rice & Barton's Big Gaiety B. R.
Farb, Dave, 515 W. 6, Cincinnati.
Farrell & Le Roy, 1721 First, N. W., Wash., D. C.
Farrell, Charlie, 332 Main, W. Everett, Mass.
Farrell, Billy, Moss & Stoll, Chicago.
Fascoco, Four, 345 Bailey, C. R.
Fanton Trio, East End Pk., Memphis.
Fantas, Two, Bijou, Salt Ste. Marie, Mich.
Fay, Anna Eva, Melrose, Highlands, Mass.
Fay, Coley & Fay, 1553 Broadway, N. Y.
Fay, Eva, 139 W. 43, N. Y.
Faye, The, 132 W. 47, N. Y.
Fell, Pearl, Glove, Palace Hotel, Chicago.
Fentelle & Carr, Orpheum, Salt Lake.
Fanst Brothers, 242 W. 43, N. Y.
Favara, Marguerite, Saratoga Hotel, Chicago.
Fay, Ray F., Alamo, Cedar Rapids, Ia., indef.
Ferguson, D. E., 68 E. 53, Bayonne, N. J.
Ferguson, Du, Free, 313 E. 71, N. Y.
Fischer, Joe G., 249 Market, Newark.
Fields & Hanson, Bennett's, Quebec.
Fields, Harry W., Orpheum, Atlanta.
Fields, W. C., Hippodrome, London, Eng., indef.

Fields, Will H., Powers, Hocking, Mich.
Floods, Nellie, 541 W. Gardfield, Chicago.
Filion & Errol, 230 Magnolia, Hollywood, Cal.
Fink, Henry, Century, Kansas City.
Fisher, Troupe, Barnum & Bailey, C. R.
Fisher, Mr. & Mrs., 531 Wash., Brookline, Mass.
Fisher & Fisher, Park, Bayonne, N. J.
Fiske & McDonough, 753 Jennings, N. Y.
Flaherty Dan, City Sports, B. R.
Flatow & Dunn, 111 W. 94, N. Y.
Fletcher, Chas. Leonard, K. & P., 125th St., N. Y.
Flynn, Jas. A., 1213 Penn Ave., Washington.
Florence, Nellie, 241 W. 43, N. Y.
Flores, Six, Barnum & Bailey, C. R.
Flooda, Four, 100 E. 1, Trenton, N. J.
Flynn, Earl, 3334 Prospect, Kansas City.
Foley, Jack, Ringling Bros., C. R.
Forber, The Marvel, 153 W. 9, So. Boston.
Fords, Famous, 14 Majestic, Little Rock.
Fortuna & De Virne, Hagenbeck-Wallace, C. R.
Foreman, Edgar & Co., 1553 Broadway, N. Y.
Foster, George, 58 N. Clark, Chicago.
Foster, E., & Dog, 211 Pearl, Brooklyn.
Fonda, Dell & Fonda, Majestic, Milwaukee.
Fox & Hughes, Empire, Boise, Idaho, indef.
Fox, Will H., 14 Leicester, London, Eng.
Foster, Geo. L., 2390 York, Philadelphia.
Fox & Padlock, 245 W. 37, N. Y. Y.

Foy Bros., Grand, Ciro Bell, Chicago, indef.
Francis, Adeline, Luna Pk., Washington, D. C.
Franklin, Billie, 708 7, S. W., Washington, D. C.
Friend & Downing, 1864 7th, N. Y.
Frederick's Musical Trio, 107 E. 31, N. Y.
Fredians, Great, Barnum & Bailey, C. R.
Fredo, George, 207 E. 14, N. Y.
Franks, Jessie J., Hagenbeck-Wallace, C. R.
French & Inman, 71 Lincoln, Chicago.
Frevoll, Frederick, O. H., Pongkeepsle, N. Y.
Frost, Chris., 917 W. 6, Faribault, Minn.
Frosto & Weyman, Unique, Minneapolis.
"Fun in A Boarding House," Alhambra, N. Y.
Fullerton, Ida, 300 E. 4th Ave., N. Y.
Fullerton & Dersey, Family, No. Tonawanda, N. Y.
Fullerton, Lewis, Grand, Herkimer, N. Y.
Fulton, May, 120 W. 16, N. Y.

Gabbert, Buell, Luna Pk., Seattle.
Gaffney Girls, Five, 494 W. Madison, Chicago.
Galletta, Monkeys, 804 Maplewood, Chicago.
Galando, 82 Sumner, Brooklyn.
Galloway, Bert, Davis, Braddock, Pa.
Gardner, West & Sunshine, 141 Meriden, Boston.
Gardner Children, 150 No. 8, Phila.
Gath, Carl & Erma, 44 Cass, Chicago.
Gardner, Eddie, 27 High, Newark.
Gardners, Three, 1458 No. 8, Phila.
Gardner, Georgia & Co., 1537 Montrose Blvd., Chicago.
Gartelle Bros., 416 S. Main, Gloversville, N. Y.
Gaston & Green, 253 W. 43, N. Y.

Gavin, Platt & Peaches, Bennett's, Hamilton.
Gaylor, Bobby, 5602 5th Ave., Chicago.
Gaylor, Chas., 768 17, Detroit.
Gaylor & Graf, 244 W. 10, N. Y.
Gehrue, Mayne & Co., 200 E. 35, N. Y.
Genaro & Band, Orpheum, Butte.
Geiger & Walters, Farm, Toledo.
Georgettys, Great, 104 E. 14, N. Y.
Geromes, The, Barnum & Bailey, C. R.
Geyer, Bert, 813 N. F St., Richmond, Ind.
Gibson, Fay, Standard, Davenport, Ia., indef.
Gibson, Sidney, C. Orpheum, Oakland.
Gilbert, Jane, 400 W. 23, New York.
Gillette Sisters, 60 Manhattan, N. Y.
Gill & Aker, G. O. H., Grand Rapids.
Gilmaine, 59 W. Eagle, E. Boston.
Gilmore, Mildred, City Sports, B. R.
Gimes & T. G., Grimes Corners, Newfield, N. J.
Gladstone, Ida, City Sports, B. R.
Gleason, John & Bertha, & Houlihan, Proctor's, Newark, N. J.

Glover, Edna May, 91 E. Adams, Detroit.
Godfrey & Henderson, 1553 Broadway, N. Y.
Godfrey & Ernieben, Park Hotel, Chicago.
Goetz, Nat., 1818 Tree, Donora, E. Y.
Gofort & Doyle, Union Pk., Millville, N. J.
Goldberg, Bert, Harris, Braddock, Pa.
Goldsmith & Hoppe, Majestic, Chicago.
Golden Gate Quintet, 246 W. 58, N. Y.
Golden & Hughes, Steeplechase, Atlantic City.
Goldin Russian Troupe, Sells-Floto, C. R.
Goelens, Sir, Ringling Bros., C. R.
Goodwin & Lane, 3438 Chestnut, Philadelphia.
Gorman & Cushman, 203 E. 14, N. Y.
Golden, Marta, Gerard Hotel, N. Y.
Goolmans, Musical, Continental Hotel, Chicago.
Gordon, Cliff, 3 E. 108, N. Y.
Gordon & Hayes, 291 Wabash, Chicago.
Gordon & Le Roy, 1721 First, N. Y., Brooklyn.
Gordon & Shalom, 113 W. 46, N. Y.

Gordon & Marx, Lyric, Terre Haute.
Gorman & West, 53 E. 38, N. Y.
Goshen, Alice, 309 Mermaid, Coney Island.
Gossans, Bobby, Barlow Minstrels.
Goss, John, Vogel's Big City Minstrels.
Grace, Frankie & Wm., Miners Americans, B. R.
Grace, Lillian, Miners Americans, B. R.
Graces, The, 226 W. 25, N. Y.
Grant, Bert & Bertha, Shubert, Utica, N. Y.
Grant, Sydney, 10 W. 65, N. Y.
Graham, Geo. W., Scenic, Providence, indef.
Gray & Graham, Empire, Hoboken.
Grannon, Ida, Army, Birmingham, N. Y.
Gracey & Burton, Haven, N. Y., indef.
Greve & Green, 409 Nicollet, Minneapolis.
Greene, George, Ringling Bros., C. R.
Gregory, Geo. L. & Co., 943 Lorimer, Brooklyn.
Gregory, Frank, L., Palace, Leicester, Eng.

Grimm & Tattell, Orpheum, Watertown, N. Y.
Grove, Chas. L., 341 Wabash, Newburgh, Pa.
Grove, Harry, Milton, & Clayton Sisters, 3620 York Road, Phila.
Gruet & Gruet, Williams Imperials, B. R.
Guerthin, Louis, Metropolitan Hotel, Brockton, Conn.
Gunn & Satchell, 2072 8th, N. Y.

"Hadj," Great Falls, Montana.
Haines & Russell, 943 Muskego, Milwaukee.
Hall, Harry, Ringling Bros., C. R.
Hall, Geo. F., 180 Center, Boston.
Hallman & Collins, Wash. Society Girls, B. R.
Hale & Hart, 947 Wabash, Pittsburg, Mass.
Hale, Lillian, Cant., 2010 N. Marine, Phila.
Haley, Harry R., 236 Ogden, Chicago.
Halsey & Mackler, Chestnut St., O. H., Phila., indef.

Halliday & Curley, Family, Williamsport, Pa.
Halperine, Nan, 509 6th Ave., N. Y., Minneapolis.
Hammond & Forster, 107 W. St. N. Y.
Hanson & Lewis, 121 W. 113, N. Y.
Hanson, Billy, 729 No. Western, Chicago.
Hance, Edith & Lee, Jr., 4118 Winona, Denver.
Hanvey, Louis A., Grand, Toronto.
Hanson & Nelson, 562 10th, Brooklyn.
Hansen & Hayes, Gen. Del., Baltimore.
Harris & Randall, Palace Hotel, Chicago.
Harcourt, Frank, 44 Pleasant, Worcester.
Hardig Bros., Barnum & Bailey, C. R.
Hardman Joe, Family, Butte.
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EMMA FRANCIS AND HER ARABS

A FEW LONDON PRESS NOTICES

"THE WORLD," LONDON, AUG. 12, 1908.

YE MERRIE INTERLUDE.

Purple and green delight the eye; a sense of spacious elegance satisfies that "expansiveness" which assails one after dinner; yet there is no sacrifice of comfort. The place is the Empire, the ideal home of the ballet. And if ever novelty should be lacking in other parts of the entertainment, there is always Genée, the unique Adeline, Genée the ever delightful, the personification of innocence, gentleness and grace, of exquisite gaiety and Puck-like fun. It is too late in the day to discuss her almost perfect art. Suffice to say that in Delibes' delicious ballet Coppelia she proves her supremacy in that style of dancing which belies the epithet "classico." Her dancing is indeed comedy in movement, her slightest gesture fraught with significance and beauty. There is but one Genée, and the Empire consequently is the dance-lover's Mecca. At the moment, too, another dancer is appearing there whose singular performance is a peculiar commentary on the symmetry and harmony of Mlle. Genée's beautiful art. Miss Emma Francis appears with two little Arab boys, and between their tumbling and her dancing there is a close relationship. The boys' wild and whirling somersaults are marvels of acrobatic skill and elan, but no less amazing is Miss Francis' corymbic dancing. She seems to express in her strange, frenzied leaping and twirlings, her twistings and spasmodic gestures, that joyous irresponsibility of spirit which is not of this olime or this race, but the traditional possession of the children of Ham. The soul of the cake-walk and the ocoo song informs her quaint dancing; and who can watch her nautically or listen unsmiling to her funny little ejaculations of delight must be unresponsive to the cry of pagan joy in ebullient life. The

THAT'S ALL

sheer, inarticulate delight in their work exhibited by Miss Francis and her queer, black-haired little satellites is most infectious, and the "turn," if it cannot claim to be edifying, is certainly pleasurable after its rather uncanny fashion, and has a novelty and a naturalness all too uncommon on the variety stage.—THE NOMAD.

"THE REFEREE," AUG. 9, 1908.

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"THE ERA," LONDON, AUG. 8, 1908.

Emma Francis and her Arab Boys give way to the spirit of their dancing and acrobatic turn entirely, and charm the audience by the spontaneous energy of their tumbling, Miss Francis' step-dancing being especially quick, active, and accurate.

"MUSIC HALL," LONDON, AUG. 14, 1908.

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Reed & St. John, 454 Manhattan, N. Y.
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Valdare, Bessie, 76 W. 85, N. Y.
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Van, Chas. & Fannie, & Co., Temple, Detroit.
Vanderblits, The, Park, Mt. Vernon, O.
Van Epps, Jack, Far Rockaway, L. I., Indef.
Van Dorn & McGill, 241 Henward, Brooklyn.
Van, Miss M., Ringling Bros., C. R.
Van's Imperial Minstrels, Idea, Pon Du Lac, Wis.
Variety Quartette, Colonial Belles, B. R.
Vasco, 41a Acre Lane, London, Eng.
Veda & Quintarow, Globe Hotel, Belaire, O.
Vedmars, The, 749 Amsterdam, N. Y.
Ved Musical Four, 46 W. 28, N. Y.
Vermette-Carpotie, Trio, 451 Brabant, Montreal.
Verne, Belle, 335 Beacon, Somerville, Mass.
Verne & Verne, 49 5th Ave., Chicago.
Viola & Engel, 223A Channey, Brooklyn.
Von Dell, Harry, 1553 Broadway, N. Y.
Vynoe, The, Armory, Binghamton, N. Y.

Wade & Reynolds, Louisville, Ky.
Walters, Harry, 1553 Broadway, N. Y.
Warren & Faust, 242 W. 43, N. Y.
Wagner & Gray, 28 Farragut, Chicago.
Ward & Harrington, 418 Strand, London, Eng.
Ward, Lillian, Ranch, Plainfield, N. J.
Ward & Sheppell, A. Reeves, B. R.
Wahlund, Tekela Trio, 380 W. 125, N. Y.
Walt, Emile, Olympic, Chattanooga, Tenn., Indef.
Walte, Willie, 2214 Avenue St. Louis, Chicago.
Walder & Mendez, 110 Green, Albany.
Walker, Nella, Orpheum, Omaha.
Walker & Magill, Orpheum, Oil City, Pa.
Walton, Fred, St. James, L. I., Indef.
Walton, Irvin R., Fads & Folies, B. R.
Ward, Billy, Myrtle Ave., Brooklyn.
Warda, The, Ringling Bros., C. R.
Warner, Stanley M., 128 W. 112, N. Y.

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Watson & Little, 301 W. 118, N. Y.
Ward Trio, 640, 82, Milwaukee.
Warner & Lakewood, 1553 Broadway, N. Y.
Warren, P. H., 4340 Nicollett, So. Minneapolis.
Wasburn & Whitman, 324 Mohawk, Chicago.
Washer Bros., Oakland, Ky.
Watson, Sammy, Majestic, Chicago.
Webb, Harry L., Beatrice, Neb.
Webb, Horace, Norris & Rowe, C. R.
Weber, Chas. S., 389 S. Orange, Newark.
Weed, Roy, 434 Lincoln, Chicago.
Wein, Camper H., 5133 Chancellor, Phila.
Weich, Jas. & Co., 248 Fulton, Buffalo.
Wenrick & Waldron, 542 Lehigh, Allentown.
Wentworth, Rose, Ringling Bros., C. R.
Wentworth, Vesta & Teddy, 200 Pratt, N. Y.
Weston & Clare, 16 E. 11, N. Y.
West & Benton, 559 Front, Buffalo.
West, Roland & Co., 147 W. 45, N. Y.
Wesley & Burns, 120 E. 122, N. Y. C.
Wesley & White, Smith Ave., Corona, L. I.
Weston, Sam, 16 E. 111, N. Y.
Wheeler Children, 2514 No. 25, Philadelphia.
Whaley & Whaley, Box 202, Fitchburg, Mass.
Wheller, Little Children, 2514 No. 25, Phila.
Wheelers, The, 1553 Broadway, N. Y.
Wheeler & Rosey, 15 So. Clark, Chicago.
Whelan & Searles, 1520 Glenwood, Phila.
White Hawk, 750 Westchester, N. Y.
Whitman, Frank, 333 W. 45, N. Y.
Whitehead, Joe, 408 W. 83, N. Y.
Wilder, Marshall P., 25 No. New Hampshire, Atlantic City.
Williams, Annie Leslie, 4224 Wabash, Chicago.
Williams, Cow Boy, Litchfield, Conn.
Williams, C. W., Richmond Hill, L. I.
Williams & Mayer, 309 W. 55, N. Y.
Williams & Weston, 208 State, Chicago.
Williamson & Gilbert, Hagenbeck-Wallace, C. R.
Williams & Stevens, 3516 Calmet, Chicago.
Wilson's Musical, Pat White Gaiety Girls, B. R.
Wilson, Tony, Heloise & Armors Sisters, 1 Prima Rd., Brixton, London, S. E., Eng.
Wilson, Alf. & Mabe, 256 W. 37, N. Y.
Wilson Brothers, Orpheum, San Francisco.
Wilson, Frank, 1676 W. 23, Los Angeles.
Wilson, Jack, Co., Auditorium, Lynn.
Wilson, Lizzie N., 175 Franklin, Buffalo.
Wilson, Raleigh, Campbell Bros., C. R.
Wincherman, V. F., 201 E. 14, N. Y.
Winkler & Kress, Garrick, Morristown, Pa.
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" 21—London Coliseum.	" 14—Paterson.	" 22—Ottawa.	May 8—Newark.
" 28—Manchester.	" 21—Washington.	Mar. 1—Troy.	" 10—Albany.
Oct. 18—Greenpoint.	" 28—Norfolk.	" 8—Philadelphia.	" 17—Fifth Ave.
" 26—Colonial.	Jan. 4—Richmond.	" 15—Schenectady.	" 24—125th Street.
Nov. 2—Orpheum.	" 11—Wilkes-Barre.	" 22—Pittsburg.	" 31—Buffalo.
" 9—Alhambra.	" 18—Baltimore.	" 29—Detroit.	June 7—Toronto.
" 16—Hammerstein's.	" 25—Scranton.	April 5—Rochester.	" 14—Cleveland.
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Woods, Law, 5024A, Fairmount, St. Louis, Indef.
Wood & Woods, Ringling Bros., C. R.
Wood, Ralph, Lyric, Ft. Smith, Ark., Indef.
Woodward, Ed. & May, 124 E. Chicago, Chicago.
Wolfe & Vaughan, 610 Third, E. Cedar Rapids, Ia.
Wolf & Zedola, O. H., Congress, Chicago.
Wolford & Stevens, 150 W. Congress, Tenn.
Woodall, Billy, 317 First, So. Nashville, Tenn.
Wordette, Estelle & Co., 40 W. 24, N. Y.
Work & Ower, Toronto Fair, Toronto.
Wormser Tots, 502 W. 2, Davenport, Ia.
Wormwood, Prof., Barann & Bailey, O. R.
Worthley, Abbott & Minthorne, Orpheum, Allentown, Pa.
Wotan, Barann & Bailey, C. R.
Woulf, Edward, Barann & Bailey, C. R.
Woulf, Mme. E., Barann & Bailey, C. R.
Wygang & Wygang, 205 Hall, Brooklyn, N. Y.

Yackley & Bunnell, Fairview Pk., Dayton, O.
Yaito Duo, 229 W. 28, New York.
Yamamoto Bros., Poli's, Worcester.
Yarrick & Lalonde, 7 W. Church, Adrian, Mich.
Yeoman, George, 4568 Gibson, St. Louis.
Yull & Boyd, 1837 Polk, Chicago.
Young America Quintette, 154 Clifton Pl., B'lyn.
Young & De Vole, 8 Lower 6, Evansville.
Young & Brooks, Saffers, N. Y.
Young & Manning, 2130 Grant, Denver.
Young, Ollie, & Bros., Variety, Terre Haute.
Young, DeWitt C. & Sister, 91 Lexington, N. Y.
Youtuckey, Prince, Barann & Bailey, O. R.

Zaino, Jos., 5135 Chancellor, Phila.
Zamloch & Co., 1090 62d, Oakland.
Zane, Mr. & Mrs. E. C., Eacana, Mich., Indef.
Zanbiler Arabs, Wigwam, San Francisco.
Zaras, Three, & Carmen, Bijou, Duluth.
Zech & Zech, Wheelers, C. R.
Zeb & Zarrow Troupe, Bijou, Duluth, Minn., Indef.
Zeda, H. L., 211 E. 14, N. Y.
Zemo, Zemo Troupe, 671 Smith, St. Paul.
Zeno, Bob, 609 N. Wood, Chicago.
Ziegler, N. C., Columbia, Knoxville, Indef.
Zinn's Musical Com. Co., Memphis, Tenn., Indef.
Zimmer, John, 176 Maple, Buffalo.
Zobedi, Fred, 1431 Broadway, N. Y.

ROUTES RECEIVED TOO LATE FOR CLASSIFICATION.

Allison, Mr. & Mrs., Colonial, Norfolk, Va.
Allman & McFarland, Criterion, Savannah, Ga.
Anderson & Davenport, Cobalt, Ont., Canada.
Anderson & Golnes, Armory, Binghamton, N. Y.
Andersons, Four, Bijou, Adrian, Mich.
Apollo Bros., Garrick, Wilmington, Del.
Armstrong & Levering, Empire, B. R.
Barber & Palmer, Alamo, Birmingham, Ala.
Blitzer, Joseph, 208 River, Hoboken, N. J.
Boles, The, Luna Pk., Scranton, Pa.
Brom Bros. & Doc Kealey, Columbia, St. Louis.
Burt, Glenn, Champagne Girls, B. R.
Byrne, Golson, Players, Forest Pk., St. Louis.
Campers, Georgia, Proctor's, Newark, N. J.
Clark & Duncan, Unique, Sheboygan, Wis.
Center & Gilmore, Grand Grand Rapids.
Clayton & Drew, Star, Chicago.
Coleman & Butterfield, Hippo Rink, Birmingham, Ala.
Courtney & Jeannette, Dan Carlos, Key West, Fla.
De Ball Bros., Bijou, New Brunswick, N. J.
Evans, Geo. W., Crystal, Milwaukee.
"Ferry," O. H., Maywood, Neb.
Fiddler & Shelton, Poli's, Springfield, Mass.
Fox, Imro, Shea's, Toronto.
Frey Trio, Star, Chicago.
Harris, Hattie, O. H., Maywood, Neb.
Hastings & Wilson, Myers Lake Pk., Canton, O.
Hawkins, Jack, Lyceum, Norfolk, Va.
Heath, Thos. Gainer, Poli's, Springfield.
Holman, Harry, Majestic, Montgomery.
Houston, Frits Ryan, Lyric, Alton, Ill.
La Dell, Harry & Anna, Orpheum, Newark, O.
La Mar, Eddie, Strolling Players, B. R.
Langdon, The, Shooting Girl Co., Indef.
Larkin, Frank J., Hippo, Pittsburgh.
Larriee & Lee, 14, Garrick, Morristown, Pa.
LaSalle & Lind, Idea, Fon du Lac, Wis.
La Velle, The, 114 E. 114, N. Y.
Lavine & Leonard, Park, Erie, Pa.
Leonard, Chas. F., Kelly & Woods, B. R.
Lewis & Chapin, Bijou, Elkhart, Ind.
Lyres, Three, Fashion Plates, B. R.
Marriott Twins, Toronto, Can.
McBreen, Billy & Irene, Lyric, Hoston.
McKenale, Gertrude, 714 Vaylor, Springfield, O.

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Ogden, Helen, Electric Pk., Kansas City.
Omega Trio, Pequot Pk., Westfield, Mass.
O'Neill Trio, Henderson's, Coney Island, N. Y.
Orth & Fern, Orpheum, Minneapolis.
Parquette, The, Empire, Hoboken, N. J.
Patterson, Sam, Keith's, Providence.
Psycho, Mlle., 1501 Charlotte, Kansas City, Mo.
Reardon, May, United States, B. R.
Rich Duo, 14, Bijou, Parkersburg, W. Va.
Robbins & Trenaman, Elite, Atlanta, Ga., Indef.
Roccy, C. W., Shea's, Buffalo.
Shannons, Four, Bijou, Anderson, Ind.
Spillers, Musical, Keith's, Buffalo.
St. Onge, Fred, Shea's, Buffalo.
Taylor, Mae, Majestic, St. Paul.
Valveno & La More, Keith's, Boston.
Walsh, Lynch & Co., Big Show, B. R.
Whitman, Frank, Olympic, Chicago.
Yoder, Exhibition, Toronto.
Yola, Alta, Majestic, Montgomery.
Zarell Bros., Armory, Binghamton, N. Y.
Zimmerman, Al, Gay Masqueraders, B. R.

CIRCUS ROUTES

Barnum & Bailey, Sept. 5, Napa, Cal.; 6-7, Oak-
land; 8, Watsonville; 9-13, San Francisco; 14,
San Jose; 15, Stockton; 16, Merced; 17, Fresno;
18, Visalia; 19, Bakersfield.
Buffalo Bill, Sept. 7, Glano Junction, Colo.; 8,
Provo, Utah; 9, Salt Lake City; 10, Ogden.

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Utah: 11, Idaho Falls, Ida.; 12, Butte, Mont.;
14, Spokane; 15, Colfax, Wash.; 16, Walla
Walla; 17, North Yakima; 18-19, Seattle; 21,
Bellingham; 22, Everett; 23, Tacoma; 24,
Chevallier, Wash.
Gentry Bros., Sept. 5, Neosho, Mo.; 6, Spring-
field, Mo.; 7, Royce, Ark.; 9, Ft. Smith, Ark.;
10, Mansfield, Ark.
Morris & Rowe, Sept. 5, Anlt. Col.; 7, Salina.
Hagenbeck Wallace, Sept. 8, Mt. Vernon, Ind.;
9, Sullivan; 10, Centralia, Ill.; 11, Marion, Ill.;
12, Mt. Vernon, Ill.
Miller Bros., Sept. 5, West Baden, Ind.; 7, Louis-
ville, Ky.; 8, Lebanon, Mo.; 9, Richmond; 10,
Beattyville; 11, Jackson; 12, Winchester; 14,
Lexington; 15, Lawrenceburg; 16, Danville; 17,
Georgetown; 18, Frankfort; 19, Paris, Ky.
Robinson, Yankes, Sept. 5, Blair; 6, Logan, S. D.;
8, Vall; 9, Ida Grove; 10, Dayton; 11, Dakota
City; 12, Eagle Grove.
Blasing Bros., Sept. 5, St. Joseph, Mo.; 7,
Kansas City; 8, Topeka, Kas.; 9, Salina; 10,
Great Bend; 11, Hutchinson; 12, Wichita; 13,
Joplin, Mo.; 14, Springfield; 16, Pittsburg, Kas.
Sun Bros., Sept. 5, St. Joseph, Mo.; 7, Kansas
City, Mo.; 8, Topeka, Kas.; 9, Salina; 10,
Great Bend; 11, Hutchinson; 12, Wichita.
Sells-Flete, Sept. 5, Olathe, Mo.; 8, High Hill;
7, Lamar; 8, Aurora; 9, Carthage; 10, Monett;
11, Fayetteville, Ark.; 13, Tahlequah, Okla.;
14, Muskville; 15, Okmulgee; 16, Sopolpa; 17,
Chandler.

BURLESQUE ROUTES
For the week of September 7.
"L. O." indicates show is "laying off."

Americans, Academy, Pittsburg.
Avance Girls, 7-9, Gayety, Albany; 10-12,
Lyceum, Troy.
Bachelor Club, Hopkins, Memphis.
Behman Show, Waldman's, Newark.
Blue Ribbon, Fison's, Chicago.
Bohemians, Empire, Chicago.
Bon Tons, Gayety, Brooklyn.
Boston Belles, Corinthian, Rochester.

Bowery Burlesquers, Star, Brooklyn.
Brigadiers, Bon Ton, Jersey City.
Broadway Gayety Girls, Standard, St. Louis.
Bryant's Extravaganza, Gayety, Phila.
Casino Girls, Trocadero, Chicago.
Champagne Girls, Star, Milwaukee.
Cherry Blossoms, 7-9, Luserna, Wilkesbarre;
10-12, Gayety, Scranton.
City Sports, Gayety, St. Louis.
Colonial Belles, 7-9, Gayety, Scranton; 10-12,
Luserna, Wilkesbarre.
Coney Corner Girls, 7-9, Lyceum, Troy; 10-12,
Gayety, Albany.
Cracker Jacks, Casino, Phila.
Dainty Duches, 7-9, Gilmore, Springfield; 10-12,
Empire, Albany.
Dreamlands, London, N. Y.
Ducklings, People's, Cincinnati.
Empire Burlesquers, Empire, Des Moines.
Fads & Follies, Gayety, Columbus.
Fashion Plates, Theatre Royal, Montreal.
Fay Foster, Avenue, Detroit.
Follies of the Day, Empire, Indianapolis.
Frollicsome Lambs, L. O.; 14, Bijou, Paterson.
Golden Crook, Gayety, Washington.
Happyland, Greenwald, New Orleans.
High Rollers, Gayety, Pittsburgh.
Ideals, Buckingham, Louisville.
Imperials, Lafayette, Buffalo.
Irwin's Big Show, Star & Garter, Chicago.
Jersey Lilies, Star, Cleveland.
Jolly Girls, Lyceum, Washington.
Kentucky Belles, Bijou, Phila.
Knickerbockers, Gayety, Toronto.
Liberty Belles, Columbia, Boston.
Majestics, Gayety, Detroit.
Mardi Gras Beauties, L. O.; Harlem Music Hall;
N. Y.
Masqueraders, Murray Hill, N. Y.
Merry Maidens, 8th Ave., N. Y.
Merry Makers, Empire, Brooklyn.
Miss New York, Jr., Folly, Chicago.
Morning Glories, Westminster, Providence.
New Century Girls, Bowery, N. Y.
New York Stars, Gayety, Atlanta.
Night Owls, Garden, Buffalo.
Parisian Belles, 7-9, St. Joe; 10-12, L. O.; 14,
Empire, Des Moines.
Parisian Widows, Majestic, Kansas City.
Pat White's Gaiety Girls, Bijou, Paterson.
Reeves' Beauty Show, 9, Empire, Albany;
10-12, Empire, Holyoke.
Rents-Santley, Gayety, Milwaukee.
Rice & Barton, Gayety, Toledo.
Rice & Barton's Big Gayety, Olympic, Brooklyn.
Rollickers, Star, St. Paul.
Rose Sydel, Harlem Music Hall, N. Y.
Runaway Girls, Palace, Boston.
Sam Devere, Empire, Newark.
Sam T. Jack's, Dewey, Minneapolis.
Scribner's Big Show, Gayety, Baltimore.
Serenaders, Gayety, Birmingham.
Star Show Girls, Monumental, Baltimore.
Strolling Players, Electric, Schenectady.
Thoroughbreds, Colonial, Cleveland.
Tiger Lilies, Star, Toronto.
Trans-Atlantics, Standard, Cincinnati.
Travelers, Century, Kansas City.
Vanity Fair, Olympic, N. Y.
Washington Society Girls, L. O.; 14, Monu-
ment, Baltimore.
Watson's Burlesquers, Howard, Boston.
World Beaters, L. O.; 14-16, Gilmore, Spring-
field; 17-19, Empire, Albany.
Yankee Doodle Girls, Imperial, Providence.

LETTERS
Where C. O. follows name, letter is in
Chicago Office.
Advertising or circular letters of any
description will not be listed when known.
Letters will be held for two months only.
P. C. following name indicates postal card

Anglin, Besse.
Anderson, Dan (C. O.)
Andrews, Pearl (C. O.)
Adora
Avery, Benjamin B.
Alexander & Bertie.
Alexander, F.
Avola, Miss.

Armstrong, Fred M.
Aces, Three (C. O.)
Green, Harry J. (2)
Babb, Besse (C. O.)
Belmont, Freda.
Brown, Henriette (2).
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AND SUCH A LONG RIDE.

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The liveliest of lively comedies, "THE SUIT CASE," written especially for them by SEARL ALLEN.
Question—Why is this act like a game of checkers?

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Answer—Because you must keep moving. Oh, you get out.

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P. J. Casey

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LYDIA BARRY

4-FELIX and BARRY-4

EMILY BARRY

CLARA BARRY

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It's a NOVELTY COMEDY TALKING ACT IN "ONE," with special scenery.

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Hibbert AND Warren

"THE PIANIST AND THE DANCER."

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Aug. 21—Detroit (Temple).
Sept. 7—Buffalo (Shea's).
" 14—Toronto (Shea's).
" 21—Chicago (Haymarket).
" 28—Indianapolis (G. O. H.).
Oct. 5—Cincinnati (Columbia).
" 12—Louisville (Mary Anderson).
" 19—Chicago (Haymarket).
" 26—Travel.
Nov. 2—St. Paul (Orpheum).

Nov. 9—Minneapolis (Orpheum).
" 16—St. Louis City (Orpheum).
" 23—Omaha (Orpheum).
" 30—Des Moines (Orpheum).
Dec. 7—Kansas City (Orpheum).
" 14—Memphis (G. O. H.).
" 21—New Orleans (Orpheum).
" 28—Travel.
1909
Jan. 4—San Francisco (Orpheum).

Jan. 11—San Francisco (Orpheum).
" 18—Oakland (Orpheum).
" 25—Oakland (Orpheum).
Feb. 1—Los Angeles (Orpheum).
" 8—Los Angeles (Orpheum).
" 15—Travel.
" 22—Portland (Orpheum).
Mar. 1—Seattle (Orpheum).
" 8—Travel.
" 15—Spokane (Orpheum).
" 22—Travel.

Mar. 29—Butte (Orpheum).
April 5—Salt Lake City (Orpheum).
" 12—Denver (Orpheum).
" 19—Travel.
" 26—Chicago (Majestic).
May 3—St. Louis (American).
" 10—Milwaukee (Majestic).
" 17—Travel.
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Bennamassa, Anthony (P. C.)
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Dalong, Wheeler.
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Druton, Miss Alfretha.
D'Arville, Frank.
DeMitt, Miss Gerlie.
Dean, Cliff.
Devoy, Emmett.
Emerson, E. H.
Elaine, Mabel (C. O.)
Killing, Nellie.
Engel, Carrie L.
Emerson, Wm.
Evans, George (C. O.)
Everhart.
Elverson, Harry (P. C.)
Edwards, Sam.
Earl & Wilson (P. C.)

Fairman, R. Wm.
Fairdanz, Camilla.
Farren, L. K.
Foresto, Little.
Goodner, Frank & Grace.
Fagan, Barney.
Francell & Lewis.
Florence Sisters.
Flower, Dick J.
Fitch, Tom.
Fitzsimmons, Robert.
Fox & Rogers.
Forrester, Frank.

Gilleney, James.
Gardner, Jack (C. O.)
Gottlieb, Amy (C. O.)
Ginsberg, Sol (C. O.)
Gudfrey, Harry Karl (C. O.)
Goldstein, Abraham (C. O.)
Gilbert, L. Wolfe.
Garrick, Richard.
Gerome, Viola.
Goodner, Marie.
Griff (2).
Gorman, James.
Gordon, Ruth.
Gilbert, L. W.
Gardner, Mayme.
Goodwin, Joe (C. O.)
Goodwin, Elsie.
Granville, Taylor.
Godfrey & Erxleben.
Gehan, Herbert (C. O.)
Garrity Sisters.
Gaston, Billy (C. O.)
Gillen, Tom (P. C.)
Goldin, Jeanne (P. C.)

Donely, Jas.
Deaton, Chas. W. (5)
Dacre, Louie (2).
Douglass, Harry.
Deane, Walter.
Dir, Marion.
De Bassinli, Vera.
De Moss, Edward.
Dale, Violet.
Doolley, J. Francis (C. O.)
Dean, Louise (C. O.)
Dailley, Bob and Nellie.
Dressler, Marie.
Deam, Professor.
Di Bella and Volpe.
Diamond, Jim.
Derret, Miss.
Dumont, Charles (2).
Duncan & Godfrey (C. O.)
Duggan, Archie.
Davey, Warren.

Hart, Charles (2).
Henry, Jack.
Horter, Eddie.
Hobson, Irene.
Haves, Edmund.
Hilton, Helen.
Hugotson, Hugo (2).
Harvard & Cornell (C. O.)
Harrison, Charles.

Hutchinson, Willard H.
Hulker, Edith.
Heck, W.
Harris, Ida C.
Holmes, Carl.
Huntress.
Hignish, Mamie.
Havel, Edie L.
Harder, Myrtle.
Hensel, Emilie.
Healy, Danny (C. O.)
Hoffmann, Cycling (C. O.)
Heras, Wm.

Innes Band, mgr. (C. O.)
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Imhof, Roger.
Johnson, Mark.
Johnson, Frank (C. O.)
Jaffey, Phil.
Jenkins, James (C. O.)
Jefferson, Thos.
Jones, Margaret Gwyn (2).
Johns, Johnny.
Jones, Walter.
Johnson, Frank M. (C. O.)
Jordan & Harvey (2).
Joyce, Miss Lottie.
Johnson, Chas.

Kelvans, J. J.
Kessely's Marionettes.
Kye, Ethel (C. O.)
Kitts, Wm. P.
Kemp, Edward H.
Kinners, Marie (P. C.)

Langsons, The (C. O.)
Levy, Bert.
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Lacledeas, The Aerial.
Lamot, J.
Loretta, Otto.
Landres, Patsy.
Leon, Nellie.
Lelms, Louis.
Lellott, Arthur.
Lyons, Flossie.
Lubelskin, Tony.
Levy, Sol J.
Luby, Hutchinson (C. O.)
Le Pelletier Family.
Leonard, Grace.
Lester, Eddie (C. O.)
Lavan, Flossie.
La Dent.

Marizeto, Jan.
McDonough, Ethel.
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Morris, Bertha M.
Major, Frank.
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Moore, Herbert (C. O.)
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Shaffer, Harry.
Smith, Harry H.
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Snow, Doc.
Stokes, Minnie.
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We have waited long for a copy of our act; it has arrived.



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Presenting Vaudeville's
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**A POSITIVE HIT ON
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Bothwell Brown as "The Gibson Widow."

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Aug. 31—Haymarket, Chicago.

Sept. 7—Majestic, Milwaukee.

Sept. 14—Columbia, St. Louis.

Sept. 21—Grand Opera House, Indianapolis.

Sept. 27—Columbia, Cincinnati.

Oct. 12—Olympic, Chicago.

Oct. 26—Mary Anderson, Louisville.

PAT CASEY, Agent

LOOK- LOOK! THE BOYS WITH THE EDUCATED FEET

CALLAN AND SMITH

THIS WEEK (AUG. 31), SHUBERT, UTICA.

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NOTICE FROM N. Y. CLIPPER.
 Callan and Smith, a dancing duo, were second on
 the bill at Hammerstein's last week, scoring a
 hit with their nimble footwork. Both young men
 are clever dancers, appearing in neat light colored
 costumes, and opening with "Mandy Lane," which
 is now very popular with song and dance teams. A
 little solo dancing follows, and then the team get
 down to "hard pan" with some eccentric steps that
 elicit frequent and hearty applause. Their finish
 is spirited and good.

JOE RAYMOND

Begs to announce his connection in the Vaudeville Department of the
N. Y. SUNDAY AMERICAN
 commencing Next Week and will be glad to hear from and look after the interests of his many friends as in the past

Snook, E. J.
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 Uytt, Miss Ida.

Valley, Camille.
 Van de Koor, The.
 Wassman & Fields.
 Wayne, Chas.
 Welch, Joe.
 Well, Mr.
 Wetherall, Harry.
 Williams, Leon.
 Wilson, Harry.
 Wilson, George.
 Wolfe, Gracie (2).
 Woycke, Victor.

Wyne, (Mikie).
 Winner, Ellie.
 Welch, Pauline.
 Wolfe, W. H.
 Walters, Frank.
 Webb, Harry L. (O. O.)
 Weston, Emma.
 Wheeler, Bert.
 Walthow, Bobby.
 Wynn, Miss Bonnie.
 Wormwood, Valentine.
 Ward & Curren.
 Whitely & Bell.
 Ward, K.
 Wolf Bros. (O. O.)
 Wheelers, The.
 Walsh, Austin.
 Williams, Dot.
 Wallace, Franklyn.

Yule, Mabel.
 Yeler & Yora.
 Yocarya, Mr.
 Zaretsky, Sabina.
 Ziska & King.

ville who ever played in this section. The ragged attire might be improved by a neat Venetian costume, or even in evening dress. He was recalled many times, with always a new classic to offer, proving his repertoire extensive. Instead of all classical airs a medley of popular music would be more pleasing to certain audiences or portions.

Free Setters' Quartet.
 22 Mins.; Full Stage (19); "One" (3).
 Columbia, Cincinnati.

The opening shows Joe Murray at the piano playing a selection when he is joined by Eddie Drury, first tenor, and Johnnie Jones, second tenor. They start with "Mandy Lane," and are joined by Frank Pickett, basso, who works in "black face." He is the comedian with an original method. Pickett sang "Who? Me? I Ain't The Man" until the house screamed. Johnnie Jones danced for no good reason. The voices of the boys are somewhat peculiar, they singing with a sort of cello effect. For an encore they sang a parody. Charles L. Doran, press representative of the Columbia, is sponsor for this act. He has brought into vaudeville one that will compare favorably with the best in the business. *H. Hess.*

Fielding, the Juggler.
 Arcade Theatre.
 Newark, N. J.

Fielding's juggling act is unique. He introduces very intricate dancing steps while performing dexterous tricks.

Joe O'Bryan.

CORRESPONDENCE

Unless otherwise noted, the following reports are for the current week:

CHICAGO

By FRANK WINNERS,
 VARIETY'S Chicago Office,
 Chicago Opera House Block.

SID. J. EUSON'S (Sid. J. Euson, mgr.).—English atmosphere and several of John Bull's mirth dispensers and girdles from the London "Halls" predominate insistently and too gloriously in Abe Leavitt's "Rents-Santley" show this season. The imported equipment and cohesive style of "humour" are so involved that hardly any one conversant with modern burlesque methods will recognize the outfit as American. The contrast at times is reminiscent of the primitive days of extravaganzas. The wardrobe, too, has been brought over from across the sea. The importations are examples of ingenuity in beauty of design and blend, and the tall girls look splendidly in them. The sheath gowns, of course, are in evidence. The material construction of "The Married Widow," another satire on the "Widow," by Mat. Woodward, needs revising and comedy. It is full of satire, with irrelevant and ineffectual episodes. Its tardiness, allowing the newness, is at times beyond redemption. Neither are the comedians productive. There is dialogue—plenty of it—with little action or

meaning. The story is unintelligible. The French military uniforms worn by the men add to the foreign surroundings. The closing piece is "The Girl with the Golden Vest," another satire by the same author. The principal comedian is supposed to be Chas. H. Kenny, an Englishman. His conception of eccentric comedy did not seem to reach the audience and it never will. He has a quiet, slow and lingering method of delivery and is unfamiliar with the snap and briskness essential in burlesque. Fred Evans, another Englishman, plays a gendarme, while Beattie Evans, a shapely and good looking young woman, made herself prominent throughout, injecting much ginger. She can sing, also. Belle Travers emerges in a pretty Princess gown, changing to tights in which she looks well as she does in black fleshings. Ben Ross follows the familiar exaggerated type as Hebrew. He is unconvincing. The fault is not entirely his own. There

is little material for him. He can improve his make-up and dialect. There is no reasonable excuse in the piece for a Hebrew character anyway. Isabelle Miller is one of the soubrettes. Viola Macey is another. There are several English numbers, interpreted most of the time by four small girls, billed as "Sinclair's 4 Dainty English Dancing Dolls." These brothers contribute more to the show with their dancing than all the others combined. They appear four times in the pieces and once in the olio. The act is one of the best things in the show. They augment the chorus, from 16 to 20. There are four other English ladies, average in size. The singing is not much. The numbers are effective. Several damsels lost their places, but that could be expected the opening night. A "Salome" dance is offered by a young French woman named Elasa Vociesca. She is graceful, not too audacious, but as to her dance no one knows what it

"The Girls Behind the Mask"

Sole Promoters, **LYKENS and LEVY**

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N. B.—For the benefit of a COMEDY JUGGLER (??) who is looking for cheap advertising through the use of my name, I will state that I do NOT USE A GO-CART or BABY CARRIAGE in my act.

ADELE PALMER AND COMPANY

"IN A NEW ONE"

"CRUELTY TO ANIMALS"

By MATTIE KEENE

This is not an animal act, although it would make a "horse laugh." But with the assistance of a few stage hands and all the dumb brutes we can beg, borrow or steal this act will be a "howl." Watch "Polly" and the "cucoo."

JENIE JACOBS, Agent.

THE BIGGEST LAUGHING ACT IN VAUDEVILLE.

The OMEGA TRIO

In "SWEETIE'S FINISH."

GEORGIA AHL,
 The original Coney Island Girl.

JAMES T. CROWLEY,
 The laughingest laugh-maker that ever made a laughter laugh.

ED AHL,
 The original Sweetie.

WANTED

"LID LIFTERS" Co.

Burlesque CHARACTER MEN who can sing and act.
 GAYETY THEATRE, PITTSBURG, Week Sept. 7. H. S. WOODHULL, Manager.

When answering advertisements kindly mention VARIETY.

NEW ACTS

(Continued from page 15.)

Ernie Wolf.

Musical.

20 Mins.; Full Stage (Parlor).

Grand Opera House, Syracuse, N. Y.

Playing her own compositions on the piano, singing some as well, Ernie Wolf made her debut in vaudeville this week. Miss Wolf is an accomplished pianiste. She is in possession of a pleasing voice as well, but just why the young woman was advised that her own compositions were superior to tried material is an open question which Miss Wolf might propound to those responsible. The combination of too much Wolf failed to hold the audience. She had better use her accomplishments for popular melodies, composed by some one else. There will be more chance for Miss Wolf to succeed in vaudeville if she does. *Sam Freeman.*

Newman, Ashton and Newman.

"On Furlough" (Musical).

18 Mins.; Full Stage (Special Set).

Pantages', Seattle, Wash. (Week Aug. 24.)

The set is an English inn, with an English barmaid. It is called "All Nations Inn," and is the place where two sailors, American and Englishman, meet. Both are claimed to be the best baritone of each navy. The barmaid elects to decide. After solos they sing a duet, finishing with the maid doing a dance of nations, ending all with a sailor's hornpipe. It is a very neat act and will improve as played.

Francisco Maracci.

Venetian Violinist.

12 Mins.; One.

Pantages', Seattle, Wash. (Week Aug. 24.)

The boy is a very clever violinist, able to hold his own with anybody in vaude-

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Opened at the Empire, London, Aug. 3d, for One Week
TIME EXTENDED TO SIX WEEKS**"JUST KIDS"****RAWSON AND CLARE**

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THE COMEDY DUO.

BERT AND LOTTIE WALTON

WEEK SEPT. 7, AUDITORIUM, LYNN, MASS.

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CYCLISTS

Touring England Mace-Stall Tour.

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Comedy, Singing, Talking and Dancing Act. BOOKED BY WESTERN VAUDEVILLE ASSOCIATION.

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LOVELY LILY LENAHAMMERSTEIN'S, AUG. 31st; H-P's 5TH AVE., SEPT. 7th; H-P's 125TH ST., SEPT. 14th
SINGING A NEW REPERTOIRE OF HER OWN ORIGINAL SONGS

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GIRARD AND GARDNER

September 7th and 14th.

OPEN

Phone 111 Amityville.

Address, Amityville, L. I.

BILLY HART

This season with BOB MANCHESTER'S "CRACKER JACKS." The show is a hit.

THE CHAS. AHEARN TROUPEof CYCLING COMEDIANS
Closed the show this week at Keith's Theatre, Boston, with great success. All records broken for one mile, time 12 4-5 seconds. Sept. 7, GRAND, SYRACUSE.

"THE SOCIABLE GUY."

BARNEY FIRSTTHE HEBREW WITH THE EDUCATED FEET.
Playing for the WESTERN STATES VAUDEVILLE ASSOCIATION.**SAM WATSON'S FARMYARD CIRCUS**

Acknowledged the MOST UNIQUE ANIMAL ACT IN VAUDEVILLE

Now playing its fourth season of United Booking Offices' time with its usual enormous success.

MANAGER BUCHANAN said at Des Moines last week "that WATSON'S FARMYARD was the FINEST ANIMAL ACT he had ever played" and offered me to stay another week. LOOK OUT for the LATEST NOVELTY, THE MONKEY AND THE LAMB; THE TURKEY AND UNCLE SAM. PIRATES, PLEASE KEEP AWAY, as there is only one WATSON'S FARMYARD and one SAMMY WATSON. "That's all."

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JAS. P. LEE

"THAT COMEDIAN."

Here's a record breaker and still breaking—110 weeks, Unique Theatre, Los Angeles; 85 weeks, People's Theatre, Los Angeles; 85 weeks, Lyceum, 'Frisco; 85 weeks, Empire, 'Frisco; and now in my 10th week at the Unique Theatre, Los Angeles.

Address JAS. P. LEE, Unique, Los Angeles.

VELDE TRIOIn their European Equilibrium Acrobatic Combination, including the "LOOP-THE-LOOP" DOGS
(The original, not a copy)Played with tremendous success 85 weeks on the Western States Circuit. Now playing in Middle West.
Address care VARIETY, Chicago Office.

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Carroll and Baker

GOING OVER THE ORPHEUM CIRCUIT.

MADE THE SAME JOURNEY LAST SEASON.

HARRY ALLISTER

CELEBRATED EUROPEAN IMPERSONATOR.

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la. It might be "Salome," and will be so accepted until others show something better. For a first performance the show ran fairly smooth. It needs new comedy and it will not be complete until it is properly provided. It is the best equipped show Abe Leavitt has brought here in many years. The olio offers Chas. D. Weber in comedy juggling, doing well with the same routine, Trix and Trixie (Fred and Beattie Evans) in a versatile eccentric musical act, well liked. Prince and Virginia sang and told Fatherland stories, and Ben Ross sang a few parodies. POLLY (John A. Fennessey, mgr.). The first "Review" to play the local burlesque houses this season is a new organization, "The Big Review," launched by Sam Dessauer and Henry P. Dixon. The show is a welcome spoke in the Western Burlesque Wheel. Although it plays the second week here, having opened in St. Louis last week, the performance on Sunday afternoon was unusually smooth. The Review is programed as "The Frivolities of 1918." Its main theme was borrowed from "The Errand Boy" in which Billy B. Van appeared. George Totten Smith who prepared the version for burlesque has not yielded to the usual liberties, but gave a legitimate and consistent vehicle, with farcical witticisms. The piece is in two acts, the first showing the exterior of a rural grocery store, with Tarrytown for a background. The second reveals the interior. It is the most characteristic setting ever engaged in burlesque. The theme has to do with an opera troupe and Broadway stage lights. The opening chorus by several men attired as bill posters gave the surroundings a novel effect. It is a departure from the usual chorus number. The arrival of the troupe—an energetic and ambitious bunch of choristers—in one of the most spirited ensembles ever heard, enthused the audience. The staging deserves commendation. Even in the comedy scenes the willing and industrious girls are active, either sauntering about the stage or one cajoling the other. There is more detail and technique than found in most shows. The "Review" is not disclosed until after several numbers enacted by considerable dialogue. The story or connection of the material ends with the introduction of the "famous stars." It is given in two parts, continuing to the second act. The best showing, however, is made in the first act. The kaleidoscopic allegory met with appreciation, and there were numerous recalls. One of the best interpretations was accomplished by a talented young woman billed as Maurice Wood. Miss Wood gave the best impersonation of Eva Tanguay yet seen here. She is the latter's counterpart in looks and manner, also possessing the magnetism and vivaciousness of the other. Miss Wood is a versatile girl. Carnio is enacted by Alfred Varaha, a tall, athletic looking chap, with good voice and deportment. Fay Templeton is by far the best shown by Anna Chandler, who also gave us Anna Held and Ethel Levey. As Anna Held Miss Chandler received much applause, although the "Mary" song from Cohan's "Forty-five Minutes From Broadway" evoked most of the enthusiasm. Miss Chandler is quite accomplished. The same imitations were given by her in vaudeville last season. A scene from "The Girl From The Golden West," with Frankie

Heath and Sam Drane, impressed the audience. The most laudible part is that the Belasco play was not satirized. It scored heavily. Mr. Drane appeared to excellent advantage, and Miss Heath looked the part familiarized in the legitimate houses by Blanche Bates. Clem Bevins portrayed Raymond Hitchcock for about five minutes. The resemblance was striking, and those who know Edward Shayne, the burlesque manager, recognized his profile, so remarkable were the resemblances of the two. Backed up by several pretty girls Bevins sang a song from "The Yankee Tourist." "The Midtown Zouaves," a satire, is too stereotyped to command interest. It has been overdone in burlesque, besides it is too long drawn out. "Make Me Laugh" by Frankie Heath and chorus was a bit. Miss Heath is glingery and clever. George Betts appeared as Harry Lauder. He is a good "straight" and made himself conspicuous throughout. Bennis Mullen mingled in a make-up somewhat after the character of the "Wise Guy" in which he appeared last season with Adele Palmer. Mr. Mullen is the "Patay Bolivar" in the action. He gave a short scene from the Cohan sketch which brought laughter. It is a solid laugh produced on encores. Every number was a bit. Jennie Austin, a charming little blonde, with plump figure and pleasing presence, was the luminous sparkle among the feminine contingent. She made a very pretty picture in numbers, and contributed toward the beauty of the show. Her sister, Clara Austin, is a clever little ingenue, and is the possessor of a captivating personality and ability. Both played in the original piece in the other theatres. Nothing more inspiring than the "Smarty" song as interpreted by the Austin girls has been seen in burlesque. They are fascinating and the crowd made it evident by demanding their presence on the stage. The illuminated sleigh bell number at the finish of the first act was repeated several times, as were the other musical evolutions. Howard is without doubt one of the best and most conscientious Hebrew comedians in burlesque. His every turn, gesture, pose and manner are indicative of cleverness. Howard's drollery is a treat—and legitimate. Burlesque should welcome his return with outstretched arms. Several parodies aroused the plaudits. "Aren't You the Girl I Met At Sherry's" was a riotous hit, interfering with the action and the following number. Howard, Lichter and Austin sisters were the cause. Ida Emerson, attired in the most stunning gowns so far displayed this season, giving her a statuesque appearance as in the past, had a congenial part which she played with intelligence and skill. Her high notes retain their power and range. The burlesque opera by Miss Emerson and John B. Wilson won encores. Mr. Wilson is a robust, masculine looking young man with a good voice. James H. Lichter carried the German part formerly played by Cliff Gordon in the same place capably. Corinne La Monde was neatly and correctly dressed and was concerned in the proceedings. Sam Brown promises to become a first rate light comedian. He has looks, voice and temperament in his favor. Powder and Capman, two young men, are novelty dancers, and their share appealed strongly. One of the best dancing acts was

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personnel. Probably no one in the cast or chorus outside of Howard and Ida Emerson appeared in burlesque until this season, and the innovation is praiseworthy. There is much beauty, refinement, grace and scintillating atmosphere about the show. The humor is served legitimately and in an unassuming but effective manner, without resorting at any time to clowning or unconvincing low comedy methods. The musical comedy has a comprehensive story, interrupted only by really exquisite numbers. There is not one ungainly character in the piece and its blithe and wholesome humor bubbles sparklingly and opportunely. The conversion of the musical piece without interspersing it with so-called "burlesque business" proved a triumphant success, and its retention is assured. Managers who are in doubt as to the prevailing example set this season and are unaware of the style of performance now demanded by burlesque audiences should witness one performance of this Hurlig & Seamon show, made by Howard, excellent company and clever book. It is a relief to be able to sit through a burlesque show in this hot weather and forget about the high temperature, as occurred last Sunday when the sweltering audience cheered and insisted on encores. Every number was a bit. Jennie Austin, a charming little blonde, with plump figure and pleasing presence, was the luminous sparkle among the feminine contingent. She made a very pretty picture in numbers, and contributed toward the beauty of the show. Her sister, Clara Austin, is a clever little ingenue, and is the possessor of a captivating personality and ability. Both played in the original piece in the other theatres. Nothing more inspiring than the "Smarty" song as interpreted by the Austin girls has been seen in burlesque. They are fascinating and the crowd made it evident by demanding their presence on the stage. The illuminated sleigh bell number at the finish of the first act was repeated several times, as were the other musical evolutions. Howard is without doubt one of the best and most conscientious Hebrew comedians in burlesque. His every turn, gesture, pose and manner are indicative of cleverness. Howard's drollery is a treat—and legitimate. Burlesque should welcome his return with outstretched arms. Several parodies aroused the plaudits. "Aren't You the Girl I Met At Sherry's" was a riotous hit, interfering with the action and the following number. Howard, Lichter and Austin sisters were the cause. Ida Emerson, attired in the most stunning gowns so far displayed this season, giving her a statuesque appearance as in the past, had a congenial part which she played with intelligence and skill. Her high notes retain their power and range. The burlesque opera by Miss Emerson and John B. Wilson won encores. Mr. Wilson is a robust, masculine looking young man with a good voice. James H. Lichter carried the German part formerly played by Cliff Gordon in the same place capably. Corinne La Monde was neatly and correctly dressed and was concerned in the proceedings. Sam Brown promises to become a first rate light comedian. He has looks, voice and temperament in his favor. Powder and Capman, two young men, are novelty dancers, and their share appealed strongly. One of the best dancing acts was

offered by The Millers. Their whirlwind gyrations are remarkable for promptness and execution. The chorus of sixteen, apparently young girls, is noted for its unison and alertness. The singing is unusually strong. The show is the best that Hurlig & Seamon have ever given the burlesque circuit. It is even more complete and meritorious than the "Trans-Atlantics" of a number of years ago when the managers prided themselves with having an excellent combination.

OLYMPIC (Abe Jacobs, mgr.).—Wilfred Clarke and Co., Schrode and Mulvey, Brasely, Boot-black Quartette, Carroll and Baker, Frank Mostyn, Kelly and Co., Paul La Croix, West and Benton, "Evolution of American Girl," Harry Beaumont, Bennington Brothers, Joe McGee, Bonnie Crus.

HAYMARKET (Wm. Newkirk, mgr.).—Season opened with Marcel's Art Studios, "College Girls," Four Franklins, Linton and Lawrence, Abel and Irwin, Fonda, Dell and Fonda, Goldsmith and Hoppe, Garden City Trio, Washburn and Keeley, Pero and Wilson, Chas. Marville, Raymond and Hall.

NORTH AVENUE (Paul Sittner, mgr.).—Zeno Zemo Troupe, Bobby Gaylor and Tommy McAlleer, Three Alpines, Daniel Livingston and Ethel Hollingshead, Joyce Sisters, L. A. Howard.

SCHINDLER'S (L. Schindler, mgr.).—Great Elsmor, Four Franks, LaBelle Troupe, Jimmie Letton, Klein and Erlanger, Edna Cooper.

PREMIER.—Musical Leaton, Gene Lewis, Sweeney and Rooney, Layne Donaldson, Clark and Perry, Irving and Epileman.

GEM.—White and Washington, Beehan Sisters, Tom Leigh, Bella Hill, Gem Stock Co.

IOLA.—Lillian Black, Harry Hale and Company, Azalea Fontaine, The Fowlers.

CRYSTAL.—Williams Duo, Arthur Higgins, Rooney and Richards, Allen and Vane.

NEW GEM.—Casad and Deverne, Marie Rogers, Bowers and Belden, Dot Halcott.

LYRIC AIRDOME, Chicago Heights.—Abern and Baxter, Jack Healy, Jennie Mack, The Cooks.

NOTES.—The "Parisian Widows" are laying off this week; they open next Monday at Kansas City for the regular season. The show played at the Trocadero last week.—A new drop curtain has been hung in the Star and Garter, showing the Grand Canyon of Arizona, painted by Walter Burridge. It cost \$2,500 and was presented to Manager U. J. Herrmann of the Star and Garter by the Santa Fe Railroad. There is no advertising of any kind.—Sam Hyman has joined the stock company at Memphis, Tenn., of which Phil Isaac is manager. The cast, which will play "A Girl at the Helm," at the La Salle Theatre, opening this Saturday, includes Cecil Lean, Florence Holbrook, Arthur Saunders, Lee Kohinar, Hamilton Coleman, Norma Seymour, Caroline Lige, Thomas Hicketts, Zeke Colvin and Harry Garrity.

EMPIRE (I. H. Berg, mgr.).—"Tiger Lilies" the attraction, presenting "A Trip to the Moon" and "A Night in the Olden Days." The latter was used by the "Colonial Belles" last season. The same setting is employed. There is little material that has not been used. The comedy,

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Miss **MOLLIE WILLIAMS**, impersonating Anna
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however, is capably handled by Matt. Kennedy, Will H. Ward and John Hart. Kennedy represents a familiar type, and he manages to furnish an abundance of conventional humor. Hart and Ward give good support. The numbers are well arranged and the costumes pretty in design. There are 10 girls in the chorus. Most are tall and apparently capable through long service in the line. One chorister in the "Dreaming" number performed the remarkable feat of chewing gum

and singing at the same time, although her voice was not heard distinctly. Jeanette Sherwood and May Belmont are the principal women. Both do well. The olio shows one feature. It is a satanic dramatic sketch, entitled "When the Devil Comes to Town," given by Will H. Ward and several others. The idea is excellent and novel. It could be prepared as a good vaudeville offering. Clark Slaters appeared in a diverting singing and dancing act, much liked.

When a full house will keep their seats from start to finish with burlesque something is doing, and Waldron's "Trocaadero" had them guessing at the Garden 31. The material offered is a yard wide and no economy is shown in the make up of the company or scenic effects. The scenery would do credit to a high priced musical comedy, "Sweeney's Finish," a full stage satire of eleven characters, with two women after divorce, and whose husbands are running for majors and ac-

cessories, which takes up an hour and a quarter of well sung musical numbers by Geo. Brennan, Frank Finn, Anna Hill, Lillie Cohen, Minnie Burke and a well costumed chorus of sixteen. Lillie Cohen, a sweet singer, caught the house. Elliot, Belair and Elliot, comedy acrobats, did some excellent work. "A 50 to 1 shot" (New Acts) and Frank Ross, Hebrew, made some excellent points. "The Isle of Nowhere," a "pipe dream," had a gorgeous scenic setting, equal to

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anything on the road. A cast of twelve and chorus did full justice in unraveling the doings of a Queen who had 21 husbands and put them out of her way as she disliked them. The piece took well and the elegant costumes were very pleasing. A march and drill and "Idaho", sung by Minnie Burke and chorus, were the hits. MAJESTIC (Lyman B. Glover, mgr.).—Bill diversified enough, but lacks the customary quota of comedy. Byron and Langdon, holding the sixth position, the laughing hit. The act not changed materially since it showed here last; it is as good as ever. Beatrice McKensie and Walter Shannon presented "A Shine Filtration." The feature is the singing. Mabelle Adams is the third violinist

to play the Majestic in three weeks: she showed skill. Gus Edwards' "Blonde Typewriters," same diverting pot-pourri as here last season. It is an attractive "girl act." "Superstition," a playlet by Oliver White, was given by Chas. M. Bowser, Edith Hinkle and Co. The semi-oriental setting, with magnificent draperies and tapestries, proved a good background for the story, which deals with a newspaper reporter, a candidate for mayor, and a female astrologer involved in a campaign incident. The story is unique, and holds the audience up to the very last line, which explains the entire story. It is capably acted. "The Eight Madcaps," from "A Knight for a Day," proved one of the hits on the bill with their ensemble and acrobatic dancing. The girls are vivacious and sprightly as ever. A spectacular drop gives the act an appropriate setting. Ford and Swor is a conventional "gag" act.

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SYNOPSIS OF SCENES:

A CLOUDLESS SKY.—Father and little daughter gathering flowers—Mother fondly watches from the porch—A happy family group—Amid beautiful home surroundings.
MAKING AN ENEMY.—Father visits the stable—Finds favorite horse lame—Blames hostler—Host words—Blames—Hostler summarily discharged—Swears vengeance.

THE "SMOKE IN THE GRASS".—Father about to depart for business—Wife and child wave "Adieu"—Hostler watches from under cover—Wife and child at his mercy—Determines to steal child.

HOSTLER ACTS.—Father gone—"Coast clear"—Hostler reconnoitres—in an ugly mood—Climbs porch.

BEFORE THE STORM.—Mother and child in sitting room—Mother reading to child—Has presentiment of danger—Hears footsteps—Rushes to 'phone.

AT HUSBAND'S OFFICE.—Husband called up—Is startled—Thinks wife unduly alarmed—Tries to allay her fear—Wives calmness.

A TERRIBLE ORDEAL.—Sudden interruption—(Wife drops receiver)—A masked face at the window—Husband hears crash of broken glass—The hostler's entrance—Wife's scream—The attack—Child's pleadings.

AS IN A VISION.—Husband wrought to pitch of madness—In dreadful agony—Powerless to move—Hears every word—Witnesses as in a vision every scene enacted.

MOTHER LOVE.—Husband hears wife's frantic appeals for mercy—His child's prayers—The curses and denunciations of the enraged hostler—Hears child's cry as hostler secures her—The mother going to the rescue—The desperate struggle—The mother's cry as she regains her child—Frenzy of enraged and baffled demon—A pistol shot—The mother's dying words as she crawls to the 'phone—The child's heartrending sobs—Then silence.

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"A Comedy in Black and White"

(Silhouette Picture).

SYNOPSIS OF SCENES:

THE SHADES OF NIGHT.—A big Harvest Moon lights the scene—On a leafless tree a wise old owl is perched—The shadowy outlines of a cottage are discerned—On the curtain of the large window Pa's form is seen—Intent on the "news"—A moonlit lake affords a background for the action.

"ROMEO, WHERE ARE THOU?"—Seated on a rustic bench in the garden a dusky maiden awaits her lover—The laggard arrives anon with huge bouquet—All is forgiven, and the lovers start to "bill and coo"—But Pa has "an eye to windward," and enters an objection—He puts his protest into action—Brave "Romeo" waits not upon the order of his going, but makes a spurt—The weeping damsel is led into the house and severely lectured.

"LOVE LAUGHS AT LOCKSMITHS."—At stern parents, too, at times—Swain number two arrives with a larger bouquet—Soft signals are exchanged, and the happy man is cautiously let in by his insouciant—The business of love is continued—Plainly shown on the curtain—And the owl still blinks.

"MUSIC HATH CHARMS."—So thinks the next "admirer," for he has brought his banjo—Believing his adored one asleep he mounts the rain-barrel and starts a serenade—But he's under the "wrong window," for Pa's night capped head appears—A pall of water rewards the singer, whose uncertain footing lands him in the barrel—Pa sees the light below—Breaks in on the devoted couple and stops the love-making—A general "rough-house" ensues—The lover is thrown out—And the weeping maiden is laid across Pa's knee and promises to never have a bean again.

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Caron and Farnum, comedy acrobats, are much improved since last reviewed, especially the comedy. Four Brown Brothers and Keeley, instrumentalists; Kelfer and Klein; and Great Westin completed.

NOTES.—Rosalie Muckenfuss, the charming daughter of B. S. Muckenfuss, who recently succeeded E. F. Carruthers as booking manager of the Interstate Circuit, will be private secretary to C. M. Hoblitzelle, president of the circuit, when the offices are moved to Chicago. The Interstates and Walter Keefe will trade offices this week in the Majestic Theatre Building. Mr. Muckenfuss, in addition to booking, will inaugurate a press department.—Billy Clark, of Hanvy, Clark and Priddle, and Daisy Clarke, a chorister, were married August 10, at Little Rock, Ark.—Blanche Alexandre, formerly with Hal Davis in "Pala," will be feature in a vaudeville playlet entitled "The Fourth Race," a romance of the turf, written by John T. Prince,

Jr. There will be three in the cast and special scenery. The Western Vaudeville Association has the booking.—About twenty small vaudeville houses in Canadian territory are now being booked by Paul Goudron. The circuit extends from Fort Arthur to Vancouver, B. C.—John Higger has the management of the Majestic, Sioux Falls, S. D. Joe Howard was the former lessee.—Power's Theatre, Hibbing, Minn., opens next week under the management of T. J. Powers.—The Springbrook Park, South Bend, Ind., has closed, which leaves the town without vaudeville. The Indiana (Olympic) opens next week and the new Majestic, now in the course of construction, will begin in October.

SAN FRANCISCO

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ORPHEUM (Martin Beck, gen. mgr.).—Week

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ECCENTRIC CHARACTERS.

21: De Haven Sextet, real proposition of the week's bill, good costuming, a catchy selection of musical numbers, and ginger that could not but help warm them up, made it the best liked ensemble number of the season. Howard and Howard, the Hebrew comedy duo, were in good form and scored accordingly. The Four Baltus are Class A gymnasts. Doloch and Zillbauer, Viennese street singers, follow the beaten patch, very much beaten on the Ellis Street stage of late. The holdovers were Chas. Bradshaw and Co., The Big City Quartet, Raffin's Simian Troupe, and The Four Rianos.

NATIONAL (Sid Grauman, mgr.).—Show a good average one with novelty and comedy numbers blended in pleasing variety. Malreue, Thomas and Alfred opened with character song and dance. Juno Salmo is a distinctive contortionist. Terley, the impersonator, offered a series of famous characters in a novel manner, though in most part the celebrities would fall short of recognition were it not for the aid of his female announcer.

Della Stacey, in an outlandish costume modeled on the sheath gown order, did not create much of a stir. Ester and Webb had a sketch in "one" of loose construction. Both are of the gentler sex and one in the early stage shows herself as a comedienne of no mean order. The finish was mere clowning. Ott, Nelson and Stedman presented a farcical effort, "Nearly a Doctor," in a telling way. Out in a quaint German comedy role, scored decidedly. Sirronje, the Handcuff Queen, was the closing feature. And once again Kelly and Violette.

WIGWAM (Sam. Harris, mgr.).—Sketch productions predominated the program and the bill as a whole was pleasing. Armstrong & Holly, with "The Expressman," made a strong showing despite the fact that it had been offered in this neighborhood several times before. The Parnet-Russels novelty singing number went well, and Potter and Harris in a gymnastic routine were awarded their quota. Rogers and McKee had a Wild West offering that proved popular. Stone

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and Evans presented a comedy sketch. The Dancing Ferraris added variety. The Frank Maltese Co. and Edie Pearson completed.

EMPIRE (W. H. Tiffany, mgr.).—Bill the weakest the house has offered since straight vaudeville became its policy. The Three Kuhns and the Zanzibar Arabs, composed mainly of blondes, furnished the backbone of the program. Ziska and King, in a burlesque magic offering, had nothing new to offer and the comedy end of the act was weak. Florence Saunders, soprano, did fairly well. Nagle and Adams, comedy sketch team, had little to offer excepting a whistling number by the male member of the team, who scored. Dave Barry, "musical make," opened. The Three Kuhns made their usual strong showing, gaining several recalls. The seven "Zanzibar Arabs" woke 'em up with their routine of lightning tumbling.

PARAGON PARK.—Last week of season. In Farrington's Olympic the bill includes the McCarty's, comedy sketch; Todesca Trio, trick bicyclists; Madeline Fisher, soprano soloist; the Moreys, singers and dancers; Little Rita, popular songs; Kit Karson, novelty act; Harry K. Clifford, parody singer.

NOTE.—Ernest L. Walit, Variety's Boston correspondent, has resigned to become the press representative for Morris' Orpheum.

ST. LOUIS

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FOREST PARK HIGHLANDS (Co. John D. Hopkins, mgr.). The Highlands closes 13. This week Kenesley's Marionettes have the center of the stage. The life-like mannikins are a big hit. Terry and Elmer, singing and talking, above the average; their dancing a show in itself. Armstrong and Clark, blackface, and Gordon and Marks, good comedy team. Burno and Pliero, clowning, funny. Cavallo's Band at the Tekko Gateway.

MANNION'S PARK (Mannion Bros., mgrs.).—Redup's Napanees in "Fun in a School-Room." The Heids, character impersonators; Julian and Dwyer, comedy ring experts; Fritz Huston, cartoons; Walter J. Havard, the singer with the band, fill out the bill.

GAYETY (O. T. Crawford, mgr.).—"Blue Ribbon Girls" in "The Raw Recruit" and "The Blue Ribbon Girls En Route" have two ornate set-pieces. In the olio are the Perry Sisters, Olga Boehm, Billy K. Wells, Ward and Raymond, Florence Mills and, last but not least, those self-sacrificing "Eight English Skyrockets," acrobatic dancers par excellence and then some.

STANDARD (Leo Reichenbach, mgr.).—"The Empire Show," with the only Roger Imhof are here for a prosperous week. "Casey's Alley" with Imhof in his regular Casey part is a whole show in itself. Not to have seen Roger as Michael Casey is to have foregone the best thing that strikes us in the early or late vaudeville year. The show bears every evidence of prosperity. In the lavish olio are the Bennett Sisters, Montambo and Bartell, acrobatic eccentricities (program spelling); Imhof and Corinne in a neat bit; John A. West, comedian; Howard and Lindner, comedy sketch duo; Armstrong and Levering, comedy bicyclists, and the after-piece is "At Magdalena Bay."

AMERICA (Juke and Sol Oppenheimer, mgrs.). Ida Fuller, headliner. She has retained her good looks and sense of beauty in pose and movement. Howard and Bland have "The Stage Manager." The Three Yowcarys are premier European acrobats; Nonette sings and vocalizes; the Josephine Trio present their picture in mid-air, and Burt Earle who played upon the banjo to Edward, now King of England, and it is said performed a duo with Ills Majesty, is given considerable time followed by Mme. Theresa Reuz of Berlin Circus Reuz fame in a big equestrienne expose.

BOSTON

Palace Theatre opened regular season this week. Work is being rushed on the new Gaiety theatre and it will be ready in November. A big feature this week at Wonderland Park is "Alice in Wonderland," a pageant that will run for three weeks. Assistant Manager E. L. Perry arranged it and several hundred children participate.

KEITH'S.—"The Naked Truth" headlined. Odd sketch, well written and sung; Paul Florus, xylophone, usually expert; Empire City Quartet, same as ever. The Abarno Troupe of Cyclists cause real fun and received good applause. Myers and Rosa, clever exhibition of lariat throwing. Blanche Henshaw as the "Heinie Girl" is good, also McNamee, clay modeler. Melnotte Twins and Clay Smith go well, also Dandy George, his female partner and dog. Young America Quintet, fair.

PALACE.—Rice and Barton's show, headed by Barton, better this year than last, the burlettas being "Brown Among the Daisies" and "The Fakir's Daughter." Olio is good, and includes Camille Falladoux, chanteuse; Eckhoff and Gordon, comedy musical; Pierce and Malzee, "The Singer and the Sheath Gown Girl"; Murphy and Magee, comedians; the Healeys, society sketch, and Kelley and Bartlett, acrobats.

HOWARD.—"Cozy Corner Girls," with Lola Biegar featured, May Fenton, Belle Hunter and the Healey Sisters, drew big houses. The house bill includes Jeanette Dupree, Arizona Troupe of excellent acrobats, Gladys Sears, Corbett and Forrester, Bates and Neville, Dancing Butlers, Robinson and Wilson, Hindoo Sam.

COLUMBIA.—Louis Oberwarth brought his "Frollesome Lambs" here, with a big bunch of "splinters," the smallest lot of chorus girls ever seen. May Strehl is featured, also Frank Carlton. The Cardowine Sisters got good applause. Antrim and Peters, Carlton and Torre and Browning and Lavan complete olio.

AUSTIN & STONE'S.—Olive Sisters, Ethel Norman, Cassie French and Mervin Sisters featured in "Manhattan Girls," and the Slocums, Tom and Gertie Moya, Thurston and Gray and Black and White in the second show.

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Sept. 6, Orpheum, Kansas City

Sept. 14, Orpheum, Omaha

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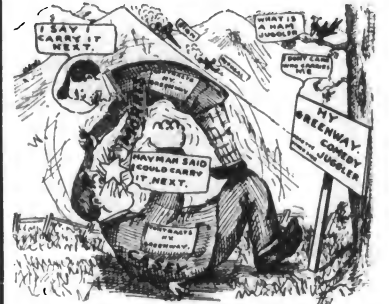
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London Offices: 16 York St., Covent Garden, London, W. O.

THREE MUSICAL TOYS

HENDERSON'S, CONEY ISLAND, THIS WEEK (AUG. 31).

Yes, we opened the show, but after first performance, was put down to Number Nine. Guess that's going some.

KANSAS CITY.

Tom Hodgeman, formerly press agent for Liebler & Co., is to manage the Majestic this year. Grand Opera House opened 30 with "The Girl Question." Paul Nicholson as "Con Ryan" very clever. —MAJESTIC (Tom Hodgeman, mgr.).—Phil Sheridan's Burlesques, excellent business; Nick Conway, song "Laughing Casey," good; Ida Gladstone, very good; Jack Dunham, Joe Ferrell and Sam Edwards, sketch. "The Three Musketeers," very funny. —CENTURY (Joa. R. Donaghy, mgr.).—"The Rollickers," Violet Pearl, pleased especially with the "pony" ballet; Hazel Sangers sings well; Alfred Hall, clever dancing; Will H. Coban and Lem Welch, comedians, good.

LINCOLN, NEB.

MAJESTIC (L. M. Gorman, mgr.).—Week 24: Ernesto Sisters, wire, good; Minor, Coleman and Satterlee, sketch, entertaining; Jimmie Lucas, impersonator, hit; Blonnette and Newman, acrobats, good; Al. H. Tyrrell, blackface, hit; May Berdelle and her two "Necrowomen," big hit. Lyric, Japo, Elite, Dreamland and Auditorium, all m. p. houses, the majority report good houses. NOTES.—The Majestic has reverted to the two-a-day, at advanced prices; first week—good attendance.—The Wonderland opens at a new stand; m. p. and ill. songs.—Nebraska (annual) State Fair 31-4. LEE J. LOGAN.

LOWELL, MASS.

HATHAWAY'S John I. Shannon, mgr.).—"A Night With the Poets," hit. Burt and Stanford in "Order of the Bath," good. Wm. Court, Scotch comedian, well received. Brown and Navarro, singers and dancers, good. Herman

and Rice, acrobats, pleased. Seymour and Nelson look well. —NOTE. Mae Sherwood of Watson's "Cozy Corner" spent Sunday in Lowell. JOHN J. DAWSON.

MALDEN, MASS.

HATHAWAY'S (Samuel L. Tuck, res. mgr.).—Opening 31: Jesita Clement in "Too Much Sympathy," headliner, well received; Ray State Quartet, good; Diamolino, "handcuff klog," hit; Edward Morton, singing comedian, leading favorite; The Vedmars, novelty acrobats, well applauded. —NOTE.—The same working staff are with the house and everything looks good for a successful season. THOMAS C. KENNEY.

MEDFORD, MASS.

BOULEVARD (J. W. Gorman, mgr.).—"Maid of Japan," musical comedy by Matt Ott, welcomed the same as all other comedies this summer and was greeted with an overflowing house. It scored a big hit and the costumes, dances and music are worthy. THOMAS C. KENNEY.

MUSKOGEE, OKLA.

LYRIC (E. A. Miller, mgr.).—Henry A. Ross, musical, applause; Mrs. Fears (local), ill. songs; Haley and Naley, singing and dancing, good; Andrews and Abbott Company, clever; Musical Bremenians, well received; La Temples, illusionists, pleased; Drake's Dogs, good. J. F. BRETT.

PATERSON, N. J.

FOLLY (Joseph E. Pine, mgr.).—"Washington Society Girls," featuring May Howard, "the

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Queen of Burlesque," were given a big reception Monday and played to goodly numbers all week. A well-trained, good singing and neatly costumed chorus was in evidence. Their snappy work greatly assisted the comedians to get many a pleasing quip (not in the lines) across the lights. The skits presented were "Ikke and Schmukle" and "New York Tombs," with the comedy parts in charge of those capable fun makers, Harry Mark Stewart and Larry Smith. The olio numbers were by Mullin Sisters, good musicians; Smith and Champion in "The Wrong Doctor," laughing hit; Hallman and Collins and May Howard in a repertoire of popular song successes. —LYCEUM (Charles Knapp, mgr.).—"Wine, Women and Song," with Bonita and original cast, broke all attendance records at this theatre, packing them in to the fire law limit. Several new features, including a number of chorus ensembles, have been introduced, making the show 100 per cent. better than when it appeared here in September, 1906. —EMPIRE (A. M. Bruggemann, mgr.).—Opens Monday (Labor Day) matinee with the following bill: Willie Zimmerman, Ellis-Norwin Troupe, Steel and Edwards, Mr. and Mrs. Harry Thorne, Sullivan's Aquelena and Company, Wynn and Lewis, De Witt Young and Slater and pictures. FRANK A. EAKINS.

NEW ORLEANS, LA.

GREENWALD (H. Greenwald, mgr.).—The Greenwald opened 29. The house stuff of last season has been retained except there is a new electrician and a new stage manager. The Hastings Show is the opening attraction with Viola Sheldon especially featured. The opening burlesque is

entitled "A Frolicsome Frolic," by Tom Coyne; lyrics by William Burt. Many familiar "bits" have been resurrected. The ill-smelling cheese, rubber hand comedy, money changing and punning with bundles, etc., are in use for the purpose of extracting laughs. Twenty choristers are carried, twelve of the statuesque type and eight "ponies." They are sprightly and work hard to please. The costumes shown would do credit to a Broadway production. Miss Sheldon's voice is improving each season. Nothing but classical numbers for the fair Flora now. Her ultimate goal is evidently grand opera. Campbell and Brady open the olio in a club-throwing specialty, followed by Howard and Lewis, programmed as "A Pair of Cons." A really meritorious offering is the posture act of Mile. Aida; her specialty is all too short. The act of Mildred Flora doesn't bear any noticeable change. The musical number presented by Vardon, Perry and Wilber elicited an unusual amount of applause. The closing piece is called "A Summer's Night." O. M. SAMUEL.

NORRISTOWN, PA.

GARRICK (A. Sablosky, mgr.).—Cubano Trio, singing, dancing, excellent; Collis Le Page, impersonator, good; Raymond and Hans in "Country Life," very good; Rath, Severance and Company in "Nowadays," good; Earle-Rose Trio, musical, fine; Burton, monologue, good; Mann and Franks, cester act, hit of bill, held over from last week. D. SOREL.

READING, PA.

BLJOU (S. Lubin).—M. p. and Thos. A. Mackey, Collins and Fields, Rallo Cozart and

AMY ANDERSON

NEXT WEEK (Sept. 7), ALHAMBRA, NEW YORK

opened at the Colonial Theatre, New York, Week August 31 and met with great success upon her first performance

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NEW YORK CITY

Well received. Burns and Burns, comedy wire, laughing hit of bill. May and Lily Burns, refined musical, very good. Glenroy and Bunnell, comedy sketch, excellent, and Hall's "Pop Ball" Eddie Black, monologist and dancer, very good. Business excellent.

LYCEUM (C. U. Phillely, mgr.).—"Rollercoasters" opened season to big business. Show exceptionally good for a first production and scored big. Among the contingent, Violet Pearl stands out. Costuming excellent, and Hall's "Pop Ball" carried the heavy burden in the chorus.

NOTES.—The Bijou Dream, formerly Crystal, has been remodeled and will have the Synchroscope as the attraction. A great deal of money has been spent in improvements.—The Yaito Doo have just finished a tour of the W. S. time and will play for Wm. Morris next season.—Ringling Bros. will show the 5th.—The city is billed heavier than for any attraction that has ever played here. BUTCH.

SYRACUSE, N. Y.

GRAND OPERA HOUSE (Grand Amusement Co., mgrs. Monday rehearsal 10:30).—Fair bill for opening. Jacob's Dogs, pleased; Stafford and Stone, pleased; Ernie Wolf (New Acts), "The Dixie Serenaders," went big; "Country Boys and Girls," good; Willie Panther Troupe, good; Lotta Gladstone, pleased; Sam Elton, good.—NOTE.—The new orchestra, under the baton of J. Edwin Leibman, is the best yet at this house. SAM FREEMAN.

TORONTO, ONT.

SHEA'S (J. Shea, mgr.).—Anne Blanche, favorite, scored; Burke, Tonney and Co., funny; La Veen Cross and Co., good; "Watermelon Trust," good; Felix Adler, fair; Mlle. Fertina, nimble dancer; Oakley and McBride, good.

STAR (Harry H. Hedges, mgr.).—"The Strolling Players," real burlesquers, and this clever company headed by Kathryn Pearl, aided by Sam Liebert, pleased big audiences all week.

GAYETY (Thos. R. Henry, mgr.).—"Al Reeves' Show" was a hit. And Lewis' "Show" picked them in all week. The show is up to the usual Reeves standard. HARPLEY.

WASHINGTON, D. C.

GAYETY.—"The Lid Lifters" proves a winner. John Jem is first fun maker; Jack and Helen Davis, dancers, with some clever work on roller skates; Rose and Ellis, sensational jumping; Walker and Barrett, character work, and Hattie Mills also scored.—LYCEUM.—"The Ducklings" is drawing large audiences all week. The first place in audience for the show, singing and dancing; others are Will Colton and Jean Darrow, comedy sketch artists; Berg's "Merry Girls," who won applause with dancing and cornet playing; Halley and McKinnon, and Louie Daere worked well.—LUNA PARK.—Hines and Remington, in "The Manicure Girl," distinct success; Simmons and White, popular; others: Jack Symonds, Sadie McDonald, Billy Barry and Company, Lew Mettler and Bell and Richards.

WATERTOWN, N. Y.

ORPHEUM (Walter C. Mack, mgr.).—Opened 31 with strong bill. Honor, equally divided among Villiers and Wagner, good; Mlle. Clarence, extraordinary contortionist; Adolph Adams and Company, impersonations, excellent; Bordley, Angelo and Purcell, minstrelsy, good; The Trilliers, novel; Duffy, Sawtelle and Duffy, big hit; hypnotist.

ANTIQUE (L. M. Sneden, mgr.).—Musical Vendetta, excellent; Orni, skater, good; Kelly and Mahlman, some dancing; Marie Floyd, comedienne, pleased; Stanley Crandall, boy soprano, riot; last week's business record breaker.

LYRIC (Chas. Hildebrandt, mgr.).—Zanda and Kaim, roman rings; Mitchell and Deladio, comedy; Billie Sheets, whistler; Percy Brown, musical; Chas. Hildebrandt, vocalist; m. p.

BIJOU (J. W. Ludlow, mgr.).—Major English, comedian; Joe Young, dancing; Frank Bennett, tenor; m. p.

STAR (L. M. Armstrong, mgr.).—Vernon Sisters, excellent. F. E. Brown, Ill. songs; m. p. WONDERLAND (J. B. Shafr, mgr.).—Will and Alice Holland; Geo. R. Touhey and m. p. ODELL.

WHEELING, W. VA.

WONDERLAND (H. W. Rogers, mgr.).—Season opened auspiciously. Manager Rogers had arranged some events for the evening that created such a crowd around the theatre extending over a block, it was necessary for the police to be called to clear a way for the patrons. There has been a number of changes in Wonderland which makes it at the present time one of the prettiest play houses in the city. The Sclonias, langhable; Diamond and Dixon, song with motion pictures, very good; Hayes and Alpoint, in "The Clerk, the Bell Boy and the Circus Queen," received a lot of well deserved applause; Sam Brooks and Rosa LaMot, witty dialogues, well received; Miss LaMot introduces the sheath gown; Prof. Cacus, Ill. songs.—GRAND (Chas. Feinler, mgr.).—Gelger and Walters, musical, hit; Dixon, Bowers and Dixon, clever comedy; Farrell and Le Roy, Edgar Allen and Company, J. Warren Keen, Chas. Mack and Company, Ryan and White, are all clever. C. M. H.

WILLIAMSPORT, PA.

FAMILY (F. M. Lamade, mgr.).—Opens 7. Two shows instead of three hereafter, booked by I. B. O. STARK.

Powers and Freed.—GRAND OPERA HOUSE (Hels & Appel, mgrs.).—M. p. and The DeCorasies, McKisick and Shadney and Amelia Manett.—STAR, VICTOR, MECCA and PARLOR.—M. p. and Ill. songs.—PENDORA PARK.—"Crusaders' Week."—CARSONIA PARK.—Usual attractions. G. R. H.

SALT LAKE CITY, UTAH.

ORPHEUM (Martin Beck, gen. mgr.).—Week 28: The Fadettes, headliners; Redford and Winchester, clever jugglers, with good comedy; The Two Pucks, received much applause; Gardiner and Vincent, act of some merit; Three Mosher Brothers, bicycle; Warren and Blanchard, singing and comedy.

SAN ANTONIO, TEX.

ELECTRIC PARK (Dave A. Wells, mgr.).—Week 24: The Hermanns, strong act, very good; Alton Trio, contortionist, very good.—LYRIC AIR-DOME (H. H. Hamilton, mgr.).—Deonso, contor-

tionist, good; Tanny Galloway, fair; Jack Borley and Wolffe Claire, songs, very good.

SEATTLE, WASH.

COLISEUM.—Renamed "Orpheum," opened 24 with the big Orpheum attractions, to a filled house. The seating capacity is 2,700. Carl Reiter is resident manager, with D. G. Invararity as assistant. The bill was an average show. The public seem immensely pleased with the installation of the theatre. The acts were: Grace Prodiges, remarkably trained; Clifford and Burke, blackface, decided hit; Bond, Benton and company in "Handkerchief No. 15," langhable; Melville and Kyle Stetson, comedienne, fine; Wilbur Mack, assisted by Nella Walker, in "The Bachelor and the Maid," substantial hit; Sadie Sherman in "At the Photographers," clever; Zeno Jordan, Zeno, aerial, greatly appreciated. Pictures.

STAR (F. H. Donnellan, mgr.). Week 24: Fredrick V. Bowers & Co. in "College Days," headliners and hit of bill. Mosarto, the instru-

ment man, clever. All, Hunter and All, acrobats, good. Loughlin's dogs, fine. Fred and Bess Lucier in "A Rustic Romeo," very good. Edward Roesch, Ill. songs, good.

PANTAGES (Alex. Pantages, mgr.).—Mlle. Louise's monkey, fine. John F. Clark, monologist, hit. Nathan, the Armless, wonderful. Newman, Ashton and Newman, (new acts). The Australian Trio, "On Furlough," very good. Francisco Marraci (new acts). Clara Walters, piano, very clever. Arthur Elwell, illustrated songs, good.

SHANNON'S (M. T. Shannon, prop. and mgr.).—Musical Shirley's, headliners. Lyndon and Lindon.—The Primadonna and the Coon.—Baroness Von Tise, vocalist. Cecil Summers.

NOTES.—The Circuit (m. p.) closed last week for repairs.—A new house is being constructed to be called the Alhambra. Archie Logan, late operator at the Star, is to be the manager.

ST. JOSEPH, MO.

CRYSTAL (Fred Cosman, mgr.).—Webb Romalo Troup, head. Excellent head and hand balancers.

BIOGRAPH

FEATURE FILM

"THE RED GIRL"

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BIOGRAPH FILMS



Trade Mark

Released September 8th

"THE GIRL AND THE OUTLAW"

Sad Outcome of a Pretty Girl's Love for a Brute

Bill Preston, a heartless road-agent, too despicable for the association of white men, had gathered about him a little band of low-down redskins, whom he seemed to rule by extreme despotism. Bill, despite his black nature, was a handsome fellow, and there is reason why Nellie Carson, a girl of the frontier, should fall in love with him. She soon finds out his true nature, but seems to be held by an irresistible power, though he would cast her off, which he tries to do, leaving her lying wounded and insensible in the road, after a stormy scene between them. She is discovered by a girl of the mountains, who offers to help her. Though moved by the girl's kindness, she rejects her offer, choosing to go her own way. The mountain girl drives off, and is waylaid by Bill, who seizes her and brings her to his camp. Nellie, coming along later, discovers evidence of what has taken place, and resolves to save her. She arrives at camp at night-fall and manages to release the girl and get away, but unfortunately her revolver drops to the ground, and exploding, awakens the gang. This would have been disastrous had not one of the Indians handicapped Bill. This enabled the girls, who mounted the one horse, to get a lead. However, Bill and his red devils are fast gaining on them and several of the bullets have taken effect in poor Nellie's body. The girl's apprehension seems inevitable, when the Indian rides up, and Bill, with a dagger wound in the breast, falls from his horse. The girls reach the mountaineer's cabin, but Nellie is mortally wounded and expires as she is taken from the horse. The photography is of the highest order and many of the scenes are tinted.

LENGTH, 885 FEET

Released September 11th

"BEHIND THE SCENES"

WHERE ALL IS NOT GOLD THAT GLITTERS

It may be true that the eyes are the windows of the soul, but often does the actor or actress have to shade those windows with the blinds of artifice, as does the heroine of this story. The young widowed mother of a child, now ill, and with but faint chance of recovery, must undergo the torture of smilingly responding to the generous plaudits of a thoughtless throng at the theatre, while her heart is torn with anguish. 'Tis the opening night of a big production, and at eight o'clock we still find the distracted actress in her humble apartment bending over the wan figure of her little one, while her own mother stands by in mute distress. The callboy enters with a note from the manager to say that she must come at once to the theatre or suffer the loss of her position—a thing she can ill afford, as it furnishes the only revenue, meagre as it is, with which she maintains her little home. Madly rushing to the theatre, she hastens into her costume and appears at the entrance just as the curtain raises. With heart as heavy as stone, she trips on to be greeted by the thousand smiling faces of pleasure seekers. Her dance over, she exits to be met by her mother, who has been sent by the doctor to bid her hurry home if she would see her loved one alive. Meanwhile, there are storms of applause soliciting an encore. Hence, the stage manager fairly pushes her back on the stage, recalling to her the exigencies of her position, and so she finishes the number. Dashing wildly from the theatre to her home, she arrives—but too late. For when she meets the kind-hearted doctor at the door, her worst fears are confirmed. The scene that follows positively defies description, and we can only say that it is unquestionably the most powerful ever shown in motion pictures.

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VARIETY

VOL. XII., NO. 1.

SEPTEMBER 12, 1908.

PRICE TEN CENTS.



Entered as second-class matter December 22, 1905, at the post office at New York, N. Y., under the act of Congress of March 3, 1879.

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VARIETY

VOL. XII, NO. 1.

SEPTEMBER 12, 1908.

PRICE TEN CENTS.

AN ANNUAL CONVENTION OF VAUDEVILLE MANAGERS

**Martin Beck Unfolds the Plan for a Summer Conclave Each Year. Will Probably Be Adopted
✓ by Eastern Circuits.**

Martin Beck, General Manager of the Orpheum Circuit, has given out his plan for an annual convention of all Western house managers connected with theatres booked through the Western Vaudeville Association. An organization will be perfected, and the event will become an annual one.

Mr. Beck's object in convening all the managers is to thoroughly discuss the conditions from the resident manager's viewpoint.

The artist as seen by the house manager will come in for especial attention at each gathering. Through communion in convention, Mr. Beck says he is hopeful of having all possible complaints by artists in theatres brought out, and through the house manager's version, practically both sides may be had at one time.

Managers will be enjoined to observe local conditions as well, and the annual convention is expected to promote friendships, followed by correspondence, equipping resident managers for any station they may be assigned to upon short notice.

It is said the big managers of the United Booking Offices look upon the convention idea with much favor, and a national meeting may be the result of Mr. Beck's project. The first convention will occur next summer at some city in the Middle West.

"THE DEVIL" STARTS A ROW.

Preston Kendall, author and sketch writer, has entered a complaint before the White Rats of America, in which he accuses Edna May Spooner of annexing his one-act version of "The Devil." Miss Spooner is playing in a sketch arrangement of the much-discussed play at the 125th Street theatre this week, while another company under the management of Mr. Kendall is booked through the

United for Malden, Mass., for next week.

Mr. Kendall declares that he translated and adapted his sketch when the Savage-Fiske controversy first started, using the original text and making an original transposition of scenes to bring the plot within sketch compass. This one-act version was copyrighted.

After offering his work to the vaudeville managers he placed it in Mrs. Spooner's hands, asking her to consider it as a curtain raiser for her Brooklyn stock theatre. The Kendall manuscript was in Mrs. Spooner's hands for two days (July 25 and 26) before being returned.

Then Mr. Kendall put his company in at the Dewey as a sort of dress rehearsal, and to give the vaudeville manager an opportunity of looking it over. Now Miss Spooner comes forward at the 125th Street theatre.

Mr. Kendall declares that Miss Spooner's version is an exact copy in the arrangement of scenes of his version and declares that she uses verbatim certain lines of his which do not appear in the Hungarian text, and says that she follows his typewritten manuscript even to an error in copying where the word "obscure" was made to read "obstruct." It is probable that the matter will get into the courts. Denis O'Brien, attorney for the White Rats, is advising Mr. Kendall.

MORRIS SIGNS LASHWOOD.

The Morris Circuit has engaged Geo. Lashwood, an English singer of comic songs, to appear in America during next season, in October, 1909.

It is the first contract announced by Morris beyond the present season. Lashwood has something of a reputation at home.

BARASSFORD AS OPPOSITION?

London, Sept. 3.

From reports which might be relied upon to some extent, the Barassford Circuit is surveying the ground over here with the move in view to place a possible opposition to the Moss-Stoll Circuit, and whatever interests combine with Stoll in the latter's proposed managers' association.

It is thought Barassford is working in connection with the rumored independent movement of the artists. Should any manager here be given the support of the artists in the event of the Stoll deal going through, it would tend to make him a most important competitor to the larger combine.

APOLOGIZES TO BUTT.

(Special Cable to VARIETY.)

London, Sept. 10.

The Board of Directors of the Palace Theatre Company has apologized to Alfred Butt, and the differences between the two ends of the Palace management, fought through the London papers this week, is now settled.

Mr. Butt threatened to resign as manager, when the credit for the success of the Palace was modestly annexed by the Board of Directors. Butt demurred to this. The apology to Mr. Butt from the Board carries with it full credit to the manager.

SUES MARINELLI FOR LIBEL.

London, Sept. 3.

A libel suit against H. B. Marinelli has been instituted by William Morris, of New York, arising over the statement made by the H. B. Marinelli branch here to Harry Lauder that the Lincoln Square Theatre, which the Scotch comedian has been booked by Morris to appear at in New York City, is an inferior playhouse.

The message which conveyed this to Lauder also offered him \$4,000 weekly to play for the United Booking Offices.

The libel action is based on the "inferior" portion of the wire.

NO "SALOMES" ON ORPHEUM CIRCUIT.

"The Orpheum Circuit will play no 'Salome' dancers," said Martin Beck this week. "We don't want that kind of an act out there, and you can make that just as strong as you like."

"The Orpheum Circuit is ambitious in its aims for vaudeville. I personally would rejoice were vaudeville to accept a dancer such as Isadora Duncan is, and we trust yet to see that day arrive."

"Salome" can't do it. A 'Salome' dance is a degrading art. It can not be artistic without the original music. It is the music, not the dance. I've seen it done properly, and possessing the knowledge of what a 'Salome' dance should be, I shall not permit the present rage to invade the Orpheum Circuit houses.

"The Orpheum Circuit is directing its energies to the higher and loftier plane of entertainment. We have organized a Producing Department in which we have great faith. I shall be in a position to give a detailed statement in reference to results and future possibilities of that department very shortly."

CHICAGO FLAYS "SALOME."

Chicago, Sept. 10.

What Chicago has done to Lotta Faust and her "Salome" dance, both appearing in Lew Fields' "The Girl Behind the Counter" at the Garrick, is a sad tale.

Miss Faust's dance has raised a storm of protests from church people and women's leagues.

The Chicago "Journal" said "Salome" is cheap sensationalism; a scandalous naked exhibition not demanded; also adding that Miss Faust is not a dancer, besides criticising the costume and informing the public the "Salome" dance as given by Miss Faust would not be tolerated in a burlesque show.

The police have been asked to keep a strict surveillance by the clergy and reform societies.

No adverse comment was offered on Eltinge's "Salome" with the Cohan & Harris Minstrels at the Auditorium. His "Salome" is passed upon as modest, especially in attire, with nothing suggestive in the performance.

HAVE SECRET AGREEMENT.

The united meeting of the Board of Directors of the White Rats and the Comedy Club as a whole, occurring last Sunday at the latter's club rooms, will result in a conference between the Rats' Directors and the Comedy Club's Board of Governors.

A secret agreement will be drawn up and executed by the two societies, binding each to the other's support under certain conditions. There will be other provisions in the agreement, the contents of which will not be divulged.

"AMERICAN IDEA" OPENS.

Buffalo, N. Y., Sept. 10.

"The American Idea," Geo. Cohan's latest contribution to the stage, had its premiere and to a crowded house Monday at the Star Theatre.

The idea is that of an "Irishman" and "Dutchman" in a foreign country after a husband for the daughters, who in the end marries the son.

Al Reeves and Trixie Friganza have good parts. "The American Idea" is scheduled to play the Hollis Street Theatre, Boston, three weeks, coming to the New York Theatre October 5 for its Broadway premiere.

CONTRACT DECLARED INEQUITABLE.

In the Supreme Court this week Judge Bischoff decided that a contract made between the Shuberts and Jos. Coyne, the comedian, was inequitable, as it called upon the Shuberts to pay salary to Coyne only when the latter was actually working. Other conditions of the contract were also considered inequitable.

The Shuberts asked for a restraining order to prevent Coyne playing for Charles Frohman, under whose management he now is in "The Mollusc." The application was denied.

WHISKEY THE STRONGER.

Jamestown, N. Y., Sept. 10.

Prof. Ranger, a hypnotist, advertised he would bury a subject Labor Day, and not dig him up for five days. Two hours after the fellow was buried he came out of the influence and began to twist and squirm.

Horror-stricken, the hypnotist summoned men who hastily dug up the subject. It was found that he had been under the influence of whiskey, stronger than hypnotism. The burial was abandoned. It may have been a clever advertising dodge.

"SALOME" DENOUNCED.

Toledo, Sept. 10.

Following the announcement that a "Salome" dance would be presented at the Empire (Eastern Burlesque Wheel) here, a prominent Catholic society wrote the management denouncing it as immoral and sacrilegious.

The local manager, Harry Winter, replied he felt capable of managing his theatre and intended to give its patrons all advertised. The church people were highly incensed and the Empire was denounced in mission hall and from pulpit.

Two shows have already played the house since the opening, Fred Irwin's "Majestics" and Rice & Barton's "Rose Hill." Both have featured "Salome" and both have played to excellent business.

Maurice Levi has composed a new march, named and dedicated to "Beatrice."

HEAVYWEIGHT JUGGLER INJURED.

Lancaster, Pa., Sept. 10.

On Tuesday at the Family Theatre (Mozart Circuit) while Sevilla, the foreign juggler of heavy weights, was performing, ~~Sevilla, who is making his first American appearance, had his hand over the mouth of the cannon at the moment. His two middle fingers and the palm of his hand were torn to pieces.~~

At the local hospital shortly afterwards the surgeons amputated the fingers, but doubtfully hope to save the hand. Tetanus (lockjaw) is feared.

Sevilla was to have opened at Forepaugh's, Philadelphia, next Monday.

ETHEL LEVEY PLAYING ABROAD.

It is probable that Ethel Levey will not return to this country for six months or more. She made her European debut at the Kursaal, Lucerne, Switzerland, recently and the Continental managers have made bids for her services. One of the first contracts to be signed for the American comedienne by the Marinelli Paris office was for a month in the Bouffe, Moscow, Russia, beginning Dec. 8. The intervening time is being filled.

SURATT IN A "DIRECTOIRE."

A new act has been arranged by William Gould for himself and Valeska Suratt when they appear as a team at Hammerstein's for two weeks during November.

The piece will play twenty-five minutes. It includes six scenes, requiring six sets of scenery. In one Miss Suratt will appear in a "Directoire" gown, with a specially written song for the occasion by Mr. Gould.

There will be ten people on the stage, nine "supers" and one assistant who will be carried in the act.

Several novelties have been prepared for the new Gould and Suratt number, which is expected to enjoy a run at Mr. Hammerstein's theatre. Up to the date of that engagement, the pair may accept bookings placed by their agents, Lykens & Levy, for the former offering.

MARIE LOFTUS COMING.

Along about December Marie Loftus, the English music hall favorite, will sail for New York to become one of the attractions for the Morris Circuit.

It is several years since Miss Loftus appeared here, when she became quite the vogue. William Morris booked the singing comedienne last week.

MARY ANDERSON MONDAY.

Louisville, Sept. 10.

The Mary Anderson opens with vaudeville Monday after a summer season of moving pictures. The initial bill is made up of Arthur Dunn and Marie Glazier, the headliners, and several other vaudeville acts, together with an assortment of moving pictures.

UNIVERSAL "OPEN TIME."

A prominent manager in New York is at work upon a plan to have a uniform "open time" sheet which may be in universal use.

It will replace the present custom of sending in the open time on personal letter-heads, very often not preserved. Oftentimes correspondence contained on the same sheet is lost in this manner.

TWO MORE BOYCOTTED.

Late information received this week says the International Artisten Loge of Germany has added two more halls to the six already boycotted by the Loge.

They are the Stadthalle, Krefeld, and Wallahalla, Wiesbaden, both in German towns, and of no great importance.

It is also reported that a high personage in Germany is attempting to bring about an understanding between the German managers and artists, the impression obtaining that the form of contract by the managers' association there will not settle the trouble. The managers may hold out until losses and inconvenience through the artists' boycott stand will force them to capitulate.

FRANK JONES BACK HOME.

On Sunday Frank Jones, booking representative for Percy G. Williams, arrived in New York two weeks before he was expected, Mr. Jones having gone abroad some time ago to secure a much needed rest.

On Monday morning he was at his desk in Mr. Williams' offices, making up the bills as of yore.

Looking strong and healthy, Mr. Jones said he had enjoyed his trip, visiting the larger cities on the other side, but noting little for importation with the exception of a few acts which might be seen over here at the Williams houses during the season.

DECISION BY BLANCHE WALSH.

A decision should have been given by this time determining whether Blanche Walsh shall appear in vaudeville. Miss Walsh burned the candles all week reading three sketches submitted to her.

If one of the trio comes out to her liking, Miss Walsh will communicate with Jenie Jacobs, her representative, when an engagement of two shows daily for a full week will follow.

HAL GODFREY RETURNS.

On Tuesday last Hal Godfrey returned to New York. On Aug. 24, while playing his sketch in a London hall, Mr. Godfrey was compelled to leave the stage and theatre for the week. It was reported by cable at the time he had fainted from a hemorrhage.

It was the bursting of a blood vessel in the bronchial tubes which caused his retirement, stated Mr. Godfrey upon landing. He will visit his parents (Filson and Erroll) in Chicago for about six weeks, when contracts which have been placed for Mr. Godfrey over here by Jenie Jacobs will be taken up.

RATS RAISING DUES.

At the weekly meeting of the White Rats on Tuesday, it was moved that the yearly dues of members be increased to \$10. The motion will be placed before six consecutive meetings according to the constitution before it can be enforced, if then approved.

Applicants initiated up to that time have the benefit of the present rate of \$8. The initiation fee is \$25.

"AMATEUR NIGHTS" ANNOUNCED.

Chicago, September 10.

The schedule of "Amateur Nights" is out. Empire, Thursdays; Euson's and Folly, Fridays.

DISPUTE OVER "GLOBES."

"Dangerous Globes" have been the legal topic of the week. Dr. Clark's "The Hazardous Globe" is playing at 125th Street. Over at the Empire, Brooklyn, as a special attraction, Ce-Dora's "Golden Globe," ~~under the management of Charles Hedfield, is making its first American appearance.~~

Dr. Clark claims the Ce-Dora act is an infringement; the Ce-Dora claims Dr. Clark is using its "Globe," and so on. The Doctor threatened injunction proceedings.

E. D. Miner, manager of Miner's "Americans," which is playing at the Empire, received a notification from a firm of lawyers that the "Golden Globe" was an infringement. Mr. Miner notified Jenie Jacobs, agent for Ce-Dora that he would require \$1,000 in cash as indemnity in the event of the special attraction failing to play the week out. The amount was placed with Mr. Miner. Results in the legal line have been looked for daily. "The Golden Globe" is booked over the United time.

R. A. ROBERTS IN '09.

The reappearance of R. A. Roberts, the English protean actor is set down for October, 1907. Then he will play for the Morris Circuit, Mr. Roberts being the second of next season's bookings for the vaudeville "opposition."

Mr. Roberts, who established himself permanently over here as an artist and a lightning changer of the first rank, left about a year ago, having made two trips to America up to that time.

KID MCCOY ALMOST SURE.

It's nearly certain Kid McCoy, perhaps the most popular ex-champion pugilist of to-day excepting always John L., will play in vaudeville. McCoy consulted Aaron Hoffman this week on the sketch subject.

The Kid has promised himself and others several times he would attempt vaudeville, but it never came off. Thus the "nearly certain."

In vaudeville McCoy would prove a big card. He is about the largest thing in popularity who walks the streets. Even the traffic policemen allow him to violate the rules of the road in his automobile. One can never achieve more positive favor.

SUNDAY CONCERTS IN PASTOR'S.

The late and much lamented Tony Pastor decried the Sunday performance in his playhouse while he lived. His single reason was that as he had never given a concert when Sunday performances were not permitted, he did not care to make a new rule in his advancing years.

With the passing of "Pastor's," however, to its present management, The David Kraus Amusement Co., the new policy of burlesque which now prevails there will include Sunday shows commencing tomorrow (Sept. 13), booked through the William Morris office.

NO COMBINATION ANNOUNCED.

No announcement had been given out up to Thursday regarding the expected forthcoming combination of the Morris Circuit and the Independent Booking Office. The fact of William Morris having been busily engrossed during the week with his theatres is thought to have delayed the final action.

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Reed Albee is on duty at the United
Offices.

Grace Hazard has signed for the Morris
Circuit.

George Whiting became the father of a
boy Tuesday.

The Orpheum Circuit has ordered the
abolishment of all advertising "drops" in
its houses.

"The Australian Tree-fellers" and Bianca
Froelich, the "Salome" dancer, hold over
at the Lincoln Square next week.

The Cohan and Harris Music Publishing
Co. will publish the music for Klaw &
Erlanger's "Little Nemo."

Fred Lindsay, the Australian whipcrack,
appears at Williams' Colonial Sept. 28.

"Young" of Young and DeVoe is now
one Hensel, recently with the Rogers Bros.

Ezra Kendall plays Keith's, Boston,
next week, placed through Levy & Lykens.

James Slevin has written "The One
Bet," which James Kelso will play in va-
deville.

Carroll and Cooke are playing the Em-
pire, Paterson, this week as an emergency
number.

James Moran, claimed to be a "second
Harry Lauder," will be at the Colonial
next week.

Frank Mayne has been out of the cast
of "The Mimic World" for ten days, due
to an attack of gripe.

On Sept. 21 at the Lincoln Square,
McMahon and Chappelle will commence
their Morris Circuit time.

Mr. and Mrs. Nello play for the first
time in three years around here at
Blaney's, Yonkers, next week.

Fisher and Fisher, comedy cyclists,
have been booked for the William Mor-
ris, Inc., time by Myers & Levitt.

Hoboken's Gayety (Eastern Burlesque
Wheel) is in readiness to open Monday,
Sept. 14, with "The Behman Show."

"My Lady Vaudeville," George Fuller
Golden's novel of the White Rats and
vaudeville, is about to be published.

Lucy Weston will leave the "Follies of
1908" on Sept. 19. Miss Weston will
either return to England or vaudeville.

John Jacques is manager of the Olym-
pic, Brooklyn (Eastern Burlesque Wheel),
having succeeded the veteran Nick Norton.

The Mount Vernon Theatre will open
Sept. 26 under the management of Walter
Rosenberg with vaudeville and moving pic-
tures.

Martin Beck and his family will meet
Morris Meyerfeld, Jr., at St. Louis, next
week. Mr. Beck will be away for two
weeks.

The Bijou, Atlanta, a Jake Wells the-
atre, is open with Eastern Wheel bur-
lesque as the attraction. Good business is
reported.

Winkler and Kress are at the Garrick
Theatre, Morristown, Pa., this week, the
first they have worked since Kress was
injured during a performance of the com-
edy acrobatic act at Olympic Park, New-
ark, N. J., Aug. 17.

At the benefit held at the Lyric Theatre
last Sunday night for the Golden Gate
Professional Club, this advertisement ap-
peared in the program: "The Orpheum
Circuit. The Circuit that sets the artistic
standard for vaudeville."

Frank Abbott, formerly manager of the
Bijou, Brooklyn, and last season in charge
of "The Parisian Widows" manages the
"Bon Tons."

Oheridah Simpson plays Dayton, O.,
next week, booked by Alf T. Wilton. Miss
Simpson may remain in vaudeville through-
out the season.

"That" Quartet commences upon a two
months' western trip at St. Louis Nov. 9.
They play east until then, placed through
Lykens & Levy.

Leon Allen (Leon and Bertie Allen) is
very ill at St. Mary's Hospital, Oshkosh,
Wis. It will be some time before the
act can resume.

Rose Berry, who played about New
York in the Keith-Proctor houses has
been engaged as soubrette for Bother's
"Bunch of Keys."

James J. Morton, at Hammerstein's this
week, opens on the Morris Circuit Sept. 21.
The Hammerstein engagement was en-
tered last Spring.

The Cohan and Harris Minstrels defeat-
ed the Yorke and Adams baseball club at
National League Park, Cincinnati, last
Friday, by 30 to 9.

The Momandos, a foreign musical act,
booked by B. Obermayer, make their first
American appearance at the Empire, Pat-
erson, N. J., Sept. 14.

"The Rialto Rounders," under the man-
agement of Louis Harris, will start its
Eastern Burlesque Wheel season at the
Harlem Music Hall Oct. 5.

Ward Brothers have revived their former
act "A Night on the Plantation," and it
reopens at the Hudson, Union Hill, Sept.
21, booked by Ed. S. Keller.

Joe Emerson, of the "Sam T. Jack"
Company (Western Burlesque Wheel)
will shortly leave that organization. He
will be replaced by Crit Jesse.

Woods and Green replace Bernard and
Hanson in "The Bon Tons" Monday at
Philadelphia. Olga Orloff, the "principal
boy," will also leave that show.

Hugh Mack, playing a small part in
"The American Idea," which opened at
Buffalo on Monday evening, is reported as
having made one of the show's hits.

Maude Odell, called by the Morris of-
fice "England's 'Ten Thousand Dollar
Beauty,'" will come over to play the
Morris Circuit. Miss Odell will pose.

The Lyric, Newark, William H. Curri-
er's new vaudeville theatre in that city,
will open October 5 as a point on the Mor-
ris Circuit. The capacity will be 1,500.

A cable received this week from Paris
informed Wesley & Pincus that The
Kratons in hoop rolling, a colored Ameri-
can act, had scored a tremendous success
on Monday when they opened at the Folies
Marigny in the Parisian capital.

Winona Winter opened a vaudeville tour
this week at the Temple, Detroit.

The Camille Trio holds both American
and European contracts. The act is
wanted on both sides. It will probably
remain over here, where it is at present.

"The Patriots," by Julian Edwards and
Stanlius Stange, with the Le Brun Grand
Opera Trio featured, opens at Keith's,
Providence, Sept. 14 for its United sea-
son.

"Runner" Hayes will appear at the
Fifth Avenue next week. It will be an
athletic carnival; Frank A. Gotch, the
wrestling champion, also playing the same
bill.

The Orpheum at Memphis, the last of
the Orpheums to commence its season,
opens next Monday, Sept. 14. The Or-
pheum, Kansas City, reopened on Labor
Day.

Gus Sun has opened an office in Cin-
cinnati; Jas. L. Ring is in charge of it.
Mr. Ring was formerly booking manager
of the Associated Booking Agency, Pitts-
burg.

Clarence ("Jed") Prouty, who has been
managing a Keith vaudeville and picture
property in Southbridge, was in New York
this week, the house having temporarily
closed.

Daisy Wood opens at the Lincoln
Square Sept. 21. The Morris Circuit is
billing the English girl as "Daisy (Lloyd)
Wood. The last, but not the least, of the
Lloyds."

Curtis and Vanity have been signed by
the Shuberts to go with the new show
which will exploit Eddie Foy. Miss Van-
ity will do her acrobatic dance as a spe-
cialty in the piece.

The Henri Trombetta, at present in
prison in Paris upon the charge of murder,
is the male member of the Trombettas, the
singing and dancing act which appeared
over here last season.

The Lloyd-Plimmer-Blake Company,
which is exploiting several American mu-
sical shows in England, will shortly open
a London office in that city and will engage
in international booking.

Joe Pine is now manager of the Bijou
(Western Burlesque Wheel) in Paterson.
Maurice Jacobs was manager last year.
This season he is on the road with one
of his firm's burlesque organizations.

The father of Dick Lynch died in De-
troit Tuesday of this week. Lynch plays
in "Huckin's Run" (Walsh, Lynch and
Company), a feature of Fred Irwin's "Ma-
jestics" (Eastern Burlesque Wheel).

Vera Michelena has been assigned to a
part in "The Soul Kiss," by F. Ziegfeld,
Jr. She was engaged by Mr. Ziegfeld
through the Marinelli office during the
manager's visit to Europe last summer.

Jos. Callahan has engaged to play "The
Devil" in the production of that title
to be sent out by Jas. D. Barton, Mr.
Callahan having secured a release from
W. E. Gorman, with whom he had signed
to be "Mephisto" in "Faust."

WESTERN ORDERS CHANGES.

This season's "Inspection Committee" of the Western Burlesque Wheel is composed of William Fennessy, James Lowry and Harry Martell. All three are members of the "pool" arrangement under which some twenty-two of the Western shows were organized and are being operated this year.

Some Western managers outside the "pool" have expressed dissatisfaction at the selections for the "Censor Committee," claiming the shows outside the "pool" might suffer through prejudice.

So far as can be ascertained there has been no basis for this claim. Up to date the known case where the committee imposed conditions upon a show outside the "pool" was fully justified, the show in point having been far below standard.

Though the season has but opened, the "pool" shows evidence an undeniable improvement in quality and expenditure over the average Western Wheel production of last season. The "outside" Western managers are awaiting the moment when the Censor Committee may overlook the defect in one of the "pool" companies to reflect on an outsider without full cause.

The stand of the "pool" combine seems to be that since considerable money has been spent on their shows, and having bound themselves together to maintain a high standard of quality, the "pool" shows are entitled to protection in point of quality as against those which did not join, and therefore might not consider themselves bound to live up to the new standard established.

One manager outside whose costuming was ordered improved refused point blank to obey. He complained that the committee was unfair in its decision and offered to submit the question to the manager of the house where he was to play the following week. This was done. The arbitrator censored one costume as being too daring for his matinee audiences and suggested the substitution of a new costume or two. These findings were promptly complied with and there the matter stands.

This week notice was received by the managers of five Western Wheel burlesque shows that the Empire Circuit was not satisfied with their offerings and the shows would have to be improved. Which shows these were was not disclosed.

The notices were the result of a complete canvass of the circuit, which included reports for three weeks from every house manager on the Wheel. The house managers forwarded weekly reports to the Empire Circuit heads and a conference was held in New York, Tuesday of this week. With the exception of the five productions reported below the new standard set for this year, the house managers were glowing in their praise of the shows.

At the same time the Empire executives examined a mass of reports sent in by the road managers of shows each containing a statement of the condition of the houses in which the show played during the three weeks the season has now gone. These were gone into thoroughly, together with the reports of the New York "censor committee," but no results were made public.

The custom of having road managers report upon local conditions as they found them is new this year. It is said it was decided upon during a meeting of the managers and the Executive Committee last July.

TIME LIMIT TO-NIGHT.

Those shows of the Eastern Burlesque Wheel which have been notified by the heads of the circuit to make certain improvements have been warned that they must obey before they open for next week.

The shows which have played New York and vicinity have been inspected by the heads of the Wheel, and in many cases improvements have been ordered. The shows playing West have been reviewed by the house managers and the results forwarded to headquarters.

IN ST. PAUL AND MINNEAPOLIS.

The Eastern Burlesque Wheel will play St. Paul and Minneapolis next season in new theatres to be erected by the Columbia Amusement Co. The plans for Minneapolis have been completed, and the house there could have been built for the opening of the present season, but was postponed to have the two new towns played with but the short jump between.

BURLESQUE ON S. & H. CIRCUIT.

Owing to the desertion of the Sullivan-Kraus New York houses the Western Burlesque Wheel shows are in many cases making arrangements to fill in the gap in the wheel with stands in Stair & Havlin houses.

Barney Gerard led the way by negotiating with the popular-priced circuit for fill-in weeks for his show "Follies of the Day."

JOE ADAMS' LOCAL APPEARANCE.

Joe Adams, the 44th Street boniface, will play in Williams' "Imperial" when that burlesque show reaches the Eighth Avenue theatre. Mr. Adams and Sim Williams will again assume their old rôles, and in which they appeared for a week when the show opened this season.

Some one who must have been a frequent visitor at Mr. Adams' restaurant mailed him a pictorial post card this week, showing a "table scene." The following dialogue was upon it: "Guest: 'Waiter, bring me a drink of your best whisky (as waiter starts for bar); and, waiter, don't bring me too much.'"

"Joe Adams: 'Don't worry, he won't.'"

EMPIRE SHIFTING TIME.

No regular route is available just now in the Western Burlesque Wheel, and in some instances managers do not know where they are to play until six days in advance when they receive instructions from the main office of the Empire Circuit Company in Cincinnati. House managers are in no better condition.

The blue-print route sheets distributed by the Executive Committee is all at sea. This arises partly from the desertion of the two Sullivan-Kraus theatres in New York and the shifts made necessary by the attempt to fill these two weeks as well as the two weeks left vacant by the uncompleted theatres in Bridgeport and Brooklyn.

Another reason, it is said, is the unwillingness of the Empire officials to have their routes become known to other burlesque as well as vaudeville managers, who, they say, are constantly bidding for acts playing with their shows.

The Hippodrome postponed its opening from last Saturday until Thursday evening, Sept. 10.

FAILED TO BLOCK EASTERNERS' MOVE.

During the final organization of the all-theatrical combination at a meeting of the representatives late last week, Herman Fehr, the Empire Circuit Company manager with houses in St. Paul and Minneapolis, tried to block the Columbia Amusement Company (Eastern Burlesque Wheel) in its plan to establish opposition theatres in those two towns.

During the previous meetings of the merger crowd, Mr. Fehr had appeared for the Western Burlesque people, but when the representatives met a week ago yesterday James E. Fennessy appeared for that concern. During the meeting Mr. Fennessy arose and asked that he be permitted to read to the meeting a dispatch which he had just received from Mr. Fehr. The wire was a protest against the Columbia Amusement Company's expressed intention of building theatres in St. Paul and Minneapolis.

At this point Sam A. Scribner, representing the Eastern Burlesque Wheel, objected. He said that if the merger was designed as a protective association in this respect, he begged leave to withdraw from its further deliberations.

A. L. Erlanger, who acted as chairman put a stop to further discussion by declaring that when the merger was first suggested and later when its detailed plans were drawn up, provision had been made for the two Columbia Amusement Company extensions which were the subject of the debate. It had been then agreed that they be admitted. Up to the calling of yesterday's meeting representatives had been chosen for all branches of the theatrical interests concerned with the exception of the Empire Circuit, whose representative had not been announced.

MINER ESTATE BUYS GRAND STREET

Arrangements were completed this week whereby the Miner Estate, Boris Thomaschevski, known as "the David Belasco of the Hebrew stage," and Joseph Edelstein, business manager of the People's Theatre, become owners of the Grand Street Theatre, formerly a property of Jacob Adler, but now controlled by Al. H. Woods through a lease and playing melodramas. The change of ownership does not affect Woods' lease.

The Miner Estate was brought into the transaction through the necessity of protecting its Bowery Theatre, on the Bowery and its People's on the same street. Eastern burlesque occupied the Grand Street for a time at the end of last season and with its control in other hands the house was regarded as a possible menace. This new development removes it permanently from the list of potential opposition.

FEW "AMATEUR NIGHTS."

"Amateur nights" and "chorus girls' contests" are claimed to have died a natural death in the burlesque theatres, or many of them. One manager this week stated their day had passed.

Most of the road and resident managers this season have it in their discretion whether they shall play the extra entertainment. At the Murray Hill, J. Herbert Mack, the manager there, stated neither would be given in that house this season.

Christy and Willis were placed over the Independent Booking Office time this week.

CHORISTER ACCUSES MANAGER.

Des Moines, Ia., Sept. 8.

Listen to the complaint of Dorothy Roy, show girl in the "Sam T. Jack" burlesque company. While the show was playing the Empire here last week she secured a warrant for the manager of the company, Albert Hogg, in which she asserted ~~that he had been guilty of grossly mistreating her~~ forcing his attention upon her. Indeed, he did worse than this, he actually tried to kiss her, she declares.

And then he told, oh, such awful stories about her to other members of the company! in which there was not that much truth.

Miss Roy's statement runs something like this: "I am a resident of New York. I joined the 'Sam T. Jack' Company three weeks ago there. From the very beginning the manager paid me marked attention. I repulsed his advances indignantly until he actually tried to kiss me. What? You bet he didn't succeed. Then he began to do the meanest things and told the other members of the company dreadful stories and said that if he wanted to he could open their eyes about me and I was to get \$18 a week in the chorus and he is holding back some of my salary and I couldn't stand it a minute longer, so when I got here I went straight to Lawyer McLaughlin and had him get him arrested (meaning Hogg). So there."

Hogg was served with a warrant charging him with disturbing Miss Roy's peace of mind. He was taken to the police station and there released on his own recognizance to await a hearing. The Humane Society of Des Moines also interested itself in the chorister's behalf.

When the case came up in court the prosecution asked for a further adjournment, but Hogg agreed to enter a plea of guilty of disturbing the girl's peace of mind and submitted to paying a fine of five dollars.

Whereupon the chorister began a suit in which she demands \$5,000 damages from him.

LINCOLN YIELDS BIG RECEIPTS.

"The Sam T. Jack" show (Western), masquerading under the name of Miner's "Americans," had several turnaway performances in Lincoln, Neb., last week, and took a large slice of the public amusement fund out of William Jennings Bryan's town.

A county fair was on and Tom Miner was offered the Oliver Theatre for three nights in the early part of the week which are vacant in the Western Wheel's trip into Des Moines.

The takings nearly doubled each night until on Wednesday evening (Sept. 2) the gross amounted to \$800 and enough people were turned away to almost fill the theatre a second time.

CLOSE MERGER NEXT MONTH.

The finishing touches to be placed upon the Klaw & Erlanger general combination of theatrical interests will occur the first week in October.

Previous to that time a committee, appointed at the last meeting, will draw up the necessary preliminaries under the direction of Levy Mayer, K. & E.'s attorney, who will incorporate the scheme.

The Kellinos, foreign acrobats at the Fifth Avenue this week, are playing under a Klaw & Erlanger contract.

LEO CARRILLO'S CARTOON OF THE WEEK



MORRIS' SUCCESSFUL OPENING.

The opening of the Morris Circuit was successfully accomplished last Saturday when the Lincoln Square and American, New York, and Orpheum, Boston, commenced operations.

Vaudeville inaugurated the Lincoln Square. At the Saturday matinee, a fair house greeted the first show. In the evening about two-thirds of the orchestra was occupied, with capacity upstairs.

In the evening many vaudevillians and agents attended the performance. No "opposition" managers were noted. A number of cables and telegrams of good wishes and success were pinned over the doors and windows of the entrance.

At the American, where the Italian Grand Opera Company commenced an engagement of four weeks with "Aida," the police stopped the sale of tickets before the curtain was raised. The house was jammed from the orchestra to the roof.

At the Orpheum, Boston, the advance sale for the opening performance by Williams and Walker guaranteed.

Vaudeville will follow into the Orpheum on Oct. 5, the colored comedians' engagement lasting four weeks. Vaudeville at the American starts the same day.

The admission at the Lincoln Square for the evening shows ranges from \$1 in the front orchestra seats to 25 cents. Box chairs are \$1.50. Matinee prices are 25 and 50 cents.

As the official representative of the White Rats, Harry Mountford witnessed the raising of the curtain.

AUSTRALIA WANTS AMERICANS.

On Wednesday John Fuller, the director of six theatres in Auckland, left for the West, by which route he will proceed home through Japan, China and the Philippines, reaching Auckland about December.

While in New York, Mr. Fuller said that next spring his eldest son and the active manager of the circuit, which plays vaudeville, would come to America to arrange for the exportation of American acts to New Zealand and Australia.

Plans are now being made in those countries, said Mr. Fuller, to furnish American acts with six-months' time. The Fuller Circuit alone could supply twelve or thirteen weeks.

Through the scheme having been ignored by Harry Rickards, the most prominent of the Australian managers, other houses outside the Rickards circuit had been interested with him in the movement, added Mr. Fuller.

ARTISTS ROBBED.

Burglars early this week broke into the storage warehouse of Brooks & Clark at 439 West 31st Street. The trunks of a score or more vaudeville acts were broken open and rifled, including those belonging to Franklin and Green, the Fred Karno Company and the Majestic Four.

Several of the victims had their winter clothing stored in the place, and will now be forced to replace them. One of the firm who ran the establishment could not be found.

MISS HOFFMANN WITH SHUBERTS.

The tangle has been unsnarled. The Shuberts will present Gertrude Hoffmann on the stage from Sept. 28 henceforth. Miss Hoffmann had not been advised up to Thursday what she would appear in. But the arrangements are made, and a piece will be provided in all probability on scheduled time.

Alfred Butt, manager of the Palace, London, has declined to release Miss Hoffmann from her contracted engagement there, which should commence Oct. 25. Max Hoffmann, acting for his wife, will allow the future to adjust the disturbance in England, meanwhile remaining over here. Between now and the date of the "Salome" dancer's departure from Hammerstein's Mr. Hammerstein will secure another feature to replace his consecutive headliner for the past ten weeks or so.

TALKING BIRDS ON EXHIBITION.

Next Monday (Sept. 14) at the Empire, Hoboken, Niblo's Talking Birds, a foreign act, will exhibit for the first American showing.

Niblo, who is a foreigner, carries two parrots around the orchestra, when they are said to answer any question put by an auditor.

The act was engaged for this country by B. Obermayer. It has played at the Hippodrome, London.

The Lincoln Square program states that Harry Lauder will make his American reappearance at that theatre.

CHARGED WITH EMBEZZLEMENT.

Atlantic City, N. J., Sept. 10.

Giles Clements, manager of Steeplechase Pier, and Percy Irvin, the treasurer, were placed under arrest here on Saturday by a constable who had warrants sworn out by the owners of the Pier, charging them with embezzlement. They were released under bail by a magistrate.

The owners' technical charge is the theft of 25 cents a day for a series of days.

Manager Clements in a statement made by his attorney claims that the charge is an outrage, saying he never was under a given salary, but received various amounts from the pier company at the end of each season. To a VARIETY correspondent he stated that he could prove his innocence and would possibly bring a suit for damages against the pier company. Treasurer Moore of the company is in charge this week. Manager Clements and Treasurer Irvin have been here for a number of years, and are both thought well of.

MABEL MCKINLEY AN "INDEPENDENT."

Through Myers and Leavitt, her agents, Mabel McKinley, the singer, signed this week for the Morris Circuit.

Mr. and Mrs. Tom Brantford and Oneta sailed on the Adriatic on Wednesday of this week. The Brantfords open soon in London.

ACTORS' POLITICAL MEETING, FIRST TO BE HELD BY ARTISTS

White Rats' League at American Sunday Night Sept. 13. Many Reforms Expected Eventually to Result.

At the American Theatre to-morrow (Sunday) night, the White Rats Political League will hold a mass meeting, the first political gathering ever called by actors. William Morris donated the American for the occasion. Admission will be free.

Among the speakers will be Senator Thos. Grady, Congressman Sulzer, Wilton Lackaye, William B. Donihue, D. M. Delmas, Charles A. Towne and many of the leading figures in State and National politics of both the Republican and Democratic faith.

Committees from the Actors' Society, Greenroom, Players', Lambs and Comedy Club will have seats upon the stage.

The White Rats Political League has no affiliation with any political party. It has been organized to promote the welfare of the artist, and occupies a unique position among organizations of its kind.

The primary object is to bring to the attention of the politicians the strength of the actor at the polls. Heretofore the player has been looked upon as a nonentity as far as his value in a campaign was concerned.

With the influence of the actor established through the Rats League, the reigning powers in State government will be requested to correct certain abuses possible under present statutes.

The first attempts in this direction will be in New York, Illinois, Massachusetts and Rhode Island. In New York the "agency" law will probably be amended to forbid collusion in the exaction of over five per cent. commission by any agency.

In the other three States, the laws allowing a non-resident to attach a non-resident for alleged debt will be looked after by the League to the end that this evil be corrected.

Judge Brackett of Boston, in association with Denis F. O'Brien, the League's New York attorney, are now at work upon an amendment for New England. In Chicago S. L. Lowenthal is working along similar lines for Illinois.

FIRST "BAREFEET" HERE.

The first "barefeet" ever shown the public from a stage, as per claim made if not verified, and which belonged to Mildred Howard deGrey, are still Miss deGrey's mode of locomotion. The dancer has returned to New York City with her "tootsies," striking the town at a time when if you haven't bare feet there's not much chance of being headlined.

Miss deGrey has passed the word to Pat Casey to keep her agoing, and the Casey Agency is having diagrams drawn of the original trade mark which put a few stocking-makers out of business at one time.

If the bare-foot thing won't take again, Mildred has a spectacular dance to hand out which is the Three X's in that line, according to her own statement. Since leaving New York, Miss deGrey has been exhibiting her cultured toes to the Europeans.

LIVELY TIME, PERHAPS.

Perhaps there will be a lively time yet over the bookings of Jos. E. Howard and Mabel Barrison. Percy G. Williams, who holds a contract from Howard and Barrison for three weeks, with an optional clause calling for ten more, said on Tuesday he intended exercising his option, and would delegate a theatre where the act should appear for the week of Sept. 21, the date it has contracted to commence upon the Morris Circuit.

Last week William Morris stated he expected Howard and Barrison to play for him as per agreement. Tuesday, Mr. Howard for the act, said the Morris engagement would be played by them.

NAT WILLS' NOVEL PLAN.

Because he has been associated in a "tramp" character so long is no indication that his ability is limited to the ragged adornment, claims Nat Wills, who with others, believe his ability would still radiate from any texture of cloth he might wear on the stage.

Listening to his friends, Mr. Wills has read and favorably looks upon a sketch written by Sewell Collins, named "The Blue Danube." It has an interesting story of club life. During the early part of the season, Mr. Wills will present it at some out-of-town vaudeville theatre where he is playing, with a competent cast, himself the leading figure.

The novel proposition Mr. Wills will then submit to the managers will be, providing the sketch proves a success, to offer two acts by Nat Wills on one program, "The Blue Danube" for the sketch feature, and "Nat Wills" as the monologist of the bill, the sketch to precede the monologue in all likelihood.



CARSON and WILLARD

"THE DUTCH IN EGYPT."
A new idea in the way of a talking act in "one," with special scenery and effects by J. BRANDON WALSH.

NEXT WEEK'S OPPOSING BILLS.

The bills at Percy G. Williams' Colonial, and Blaney's Lincoln Square for the week commencing next Monday (Sept. 14) follow; the two houses then starting upon their second week of vaudeville opposition, Mr. Williams booking through the United Offices. The Lincoln Square is booked by William Morris.

Colonial: Eva Tanguay (held over), Leo Dietrichstein and Co. (new), James Moran (new), DeBiere, Willa Holt Wakefield, Six American Dancers, James J. Thornton and Chassino.

Lincoln Square: Ross and Fenton (new), Nille, Bianca Froelich (held over), Walter Jones and Blanche Deyo, Cliff Gordon, Grace Cameron, "The Australian Tree-fellers" (held over), Three Dumonds, Friend and Downing and D'Alma's Dogs.

BINGHAMTON OPPOSITION MONDAY.

Binghamton, N. Y., Sept. 10.

Opposition vaudeville opens in this city Sept. 14, when the Bijou starts off the season as a point on the Mozart Circuit, booked by the I. B. O. of New York.

It opposes the Armory (Weber & Rush), a United house.

The bill next week at the Armory will be "The Gainsborough Girl," Howard's Ponies, Al Lawrence, Murphy, Whitman and Company, Ruby Raymond and Company, Defino and Delmora, Nelson and pictures.

The Bijou will have Murphy and Willard, Campbell and Brady, Morgan and Chester, Newhoff and Phillips, The Rinaldas, Wurtemburg Brothers and pictures.

Admission at the Bijou will be less than charged at the Armory.

HOWARD AND BARRISON.

Mabel Barrison and Jos. E. Howard, who ornament VARIETY's title-page this week, are dwelling in vaudeville just now, at the Orpheum, Brooklyn, having returned for a brief stay last week at the Percy C. Williams' Alhambra theatre in Harlem.

Next week (Sept. 14) Howard and Barrison are engaged to appear at Hammerstein's, and following that engagement, as per Mr. Howard's announcement, they will play two weeks at the Lincoln Square with the week after at the American.

Miss Barrison lately starred in "His Honor, the Mayor," having previously been prominently connected with "Babes in Toyland" when her song "Put Down 6 and Carry 2" became the song hit of the season.

Any number of persons are of the impression Miss Barrison is in some way related to the "The Six Barrison Sisters" who appeared in New York some years ago, but that is not so. There is not the slightest connection.

Both as a player and composer, Mr. Howard has gained fame. He composed the music for "A Stubborn Cinderella" (now playing in Chicago where it is one of the biggest hits there in years), "The Time, The Place and The Girl," "The Land of Nod," "The Girl Question" and several others.

Miss Barrison and Mr. Howard are immensely popular, both on the legitimate and vaudeville stage, so much so, in fact, they regularly elect where they shall appear.

Ed. S. Keller will place the bookings for Sydney Grant in a new monologue.

SEASON'S GOOD START.

The vaudeville season had an exceptional start this week, and the opinion was the season held out bright prospects. Labor Day with its usual large crowds was allowed in the estimates, the Sunday previous having found a packed condition of business at every New York vaudeville theatre opened.

At the Orpheum Circuit offices in the St. James Building, it was said this week that all openings over its extensive chain of houses in the west had been most satisfactory, and betokened a prosperous season.

Clark Brown, representing Bennett's Canadian Circuit, has received an excellent report from his houses over the border.

John Wiggins, who has an interest in and charge of Cook's Opera House, Rochester, and the Temple, Detroit, stated the Rochester theatre placed the record of its career with this season's commencement. The Temple is open the year around.

Good openings and business were also reported on the Poli, Weber & Rush and Mozart's Circuits.

Four of the Wilmer & Vincent vaudeville theatres, located in Allentown, Harrisburg, Norfolk and Richmond opened their season Monday. A count-up on Tuesday showed that the gross receipts were on an average of 15 per cent. over the opening of the several houses last season. In nearly all the towns mentioned there was a strong opposition to offset the occurrence of a holiday (Labor Day) and in Allentown the closing of the local summer park was made a big feature beside a ball game in which local sentiment was strongly represented.

The New Sun Theatre, Springfield, O., under the personal direction of Gus Sun, opened Monday, Sept. 7, to capacity business.

Chicago, Sept. 10.

Despite warm weather the burlesque and vaudeville houses opened the season to good business. Matinees were rather light, but evenings better.

"AIN'T IT AWFUL?"

It's the best bet in the world that "Ain't It Awful, Mabel?" will yet see vaudeville. That catchline has been in use more lately than anything with "Bryan" or "Taft," but this time John E. Hazzard, now with "The Girls of Gottenburg," and who wrote the little "poA'hm" with the queried title, has mused up the lines until it turned out a sketch.

ZIEGFELD'S "POLICE DOG."

A Paris "police dog" will be a novelty in one of F. Ziegfeld's forthcoming revues this season. It arrived on the New York which reached here from Europe Saturday.

The animal, which is used by the French police in their work, has been trained to search out certain people in the audiences and will be worked into one of the Ziegfeld productions.

Another Ziegfeld importation who arrived on the same boat is Fisco, a Spanish male dancer. The pup and the dancer were both sent over by the Marinelli Agency.

LONDON NOTES

VARIETY'S LONDON OFFICE.

418 STRAND, W. C.

(Mail for Americans and Europeans in Europe if addressed care VARIETY, as above, will be promptly forwarded.)

London, Sept. 3.

Cinquevalli, the juggler, is back in town, working two halls.

Warren and Brockway close their engagement at the Empire on Sept. 12.

Daisy, Maud and Sydney Wood sail on the "Etruria" for America, with their mother, on Sept. 9.

Kemp's "Tale of the Wilds" met with a very fair reception at the Oxford, Aug. 31, when the act opened.

Wilkie Bard has been successful in his new offering, "I'm Here if I'm Wanted," at the Tivoli and Oxford this week.

Joale Collins sang Alice Lloyd's "Love-light" song at the Tivoli last week by permission. She scored quite a hit with it.

Daw's Exchange was visited by burglars on the night of Aug. 29. The thieves got Daw awfully sore and that's about all.

Cissy Loftus will open at the Coliseum next week (Sept. 7). Miss Loftus is not new to London and is very popular here.

Hayman and Franklyn are back from a tour of the Provinces. They are at the London Music Hall, Shoreditch, this week.

Nothing but the greatest regret and sympathy have been expressed over here since the news of Tony Pastor's death reached London.

Richard List's Bears, four blacks and one Poirar, are at the Alhambra. The bears present a fine appearance and the act is very popular.

W. C. Fields is handing an awfully big bunch of laughs to the Londoners at the Hippodrome, where he has been playing for the past few weeks.

The "barring" war seems to be on between the Payne and Gibbons forces. Harry Tate was barred from the Palace Hammersmith by the Gibbons office.

Vesta Victoria has been busy all summer procuring songs for America. Miss Victoria promises another "Waiting at the Church" success for New York next season.

This week (Aug. 31) is the last for Adeline Genée at the Empire. Genée will conclude her engagement by appearing in "The Dryad," a little piece in two scenes.

Alice Raymond is scoring in Liverpool. In the same town Barton and Ashley (Empire) are reported as a riot. Miss Raymond opens in October on the Morris Circuit.

The most difficult matter in the William Morris London office is to convince the

bookkeeper that the salaries on the contracts are weekly payments, and not monthly ones.

On August 27, a meeting of a committee from the V. A. F. and the agents was held, when an agreement between the two was reached. A contract form was arrived at, satisfactory to both sides.

Mose Gumble is expected to arrive in London the latter part of this week. Hugo Morris has arranged with one of London's most popular bands to meet the Music Master at Euston Station.

Marie Lloyd's return to the Tivoli has improved the business there. Marie is a big card over here.

At the Holborn Empire this week, Fred Karno's company in "The Bailiff" was held over at the top. The Dreadnoughts, a sharpshooting act with three people, make a very good showing at the same house.

A report from Berlin says the I. A. L. has suspended Ike Rose, Saharet's husband, for declaring himself as the manager of Koepenick, the escaped convict. The lodge does not deem Koepenick proper society for its members.

The big vaudeville merger is almost ripe. A report has leaked out that the managers who have joined the combine think that they have sufficient forces now to carry out the original plans, which will be officially announced in about a month's time.

"The Ballet of Light," Loie Fuller's new act, was presented at the Hippodrome. The lighting effect is very pretty. There are twelve girls in the act, badly drilled besides dancing poorly. The act dragged during the first opening days, but may have recovered. It runs about thirty minutes.

Bert Levy, the American cartoonist, has been given space by the Paris Edition of "The Herald" since his arrival here. Mr. Levy says he is amazed at the condition of the East End Hebrews, and will commence a campaign of education by lectures in that section, dwelling upon the beauties of America for a homestead.

The other night at the Oxford occurred an incident which has started the artists talking who object to "lifting." An orchestra spectator suddenly denounced an artist for using another's material. He gave the artist on the stage a severe lacing. The gallery caught it immediately, and the artist left the stage without a ripple.

Mme. Hanake, the Japanese actress, who is so successful at the Hippodrome, probably says more in her native language in three minutes than an English speaking artist could pronounce in half an hour, but the audiences like her immensely, although very few understand. She is booked

for the Morris time in the States this winter.

At the Hippodrome, Brighton, last week, Walter C. Kelly headed the bill and easily carried away the honors. The Martin Brothers, an American xylophone act, also pleased the packed house on Saturday night. This hall seats a few more than 3,000 people, and Thos. Barassond should be given credit for filling a theatre of this size, due to the style of entertainment provided.

George Formby did exceedingly well at the Hackney Empire. He is a first water comedian, and in a good position would go on any bill. There are three songs sung by him in a Lancashire accent, the best being "John and Willie, Come On." Another protean sketch called "Who is Guilty?" made an interesting number at the same house. Theo. Bouwmeester played it.

The Hiatts are at the Pavilion for a few weeks, where the musical act gets away very nicely.

HOLBEIN EMPIRE.

London, Aug. 31.

The program at the Holbein Empire last week compares favorably with those in the London halls of the higher priced admission. The Empire gives a performance of this grade nearly every week, and the shows are very praiseworthy.

Last week at the Empire Fred Karno's "Bailiff" walked off with the honors. Fred Kitchen, the comedian, was chiefly responsible for this result. Mr. Kitchen is an excellent funmaker, and in his line no one over here leads him. Kitchen has a capable assistant, not programmed.

Another well-liked number was Hadji Mohammed Arabs. The size of the stage proved a drawback, but they managed to "whirl" as well as any similar act seen around here.

A rather good mimic is Chas. Norton, who illustrates how different well-known music-hall stars place bets at the races. His act is called "Pros. at the Races." Norton's impersonation of R. G. Knowles is unusually well done. King and Benson did very well, also Joe O'Gorman in a monologue, the latter containing some very good material towards the finish. Nine colored men compose "The Tennessee Guards," who work like a Zouave act.

"The Musical Comedy Girl" is Millie Legarde. The billing tells where Millie belongs, but vaudeville will stand for her some time yet. Her voice and appearance are away above the average. Bessie Slaughter is another girl with a voice who did well in an early spot.

"Why Do They Sing a German Song?" trilled Edna Latonne, the lyrics explaining that there are many good English selections which might be sung, etc. Since Miss Latonne's style and voice are both pleasing, it is rather remarkable she does not practice what she preaches. Miss Latonne is a Vesta Tilley imitator in dressing. (This is confidential: There are as many "Vesta Tilleys" over here as there are "Salomiers" in America.)

Winifred Norman, Ella Retford, Juggling Geraldos and Griffin and Ardeil made up the remainder of the Empire program.

GERMAN NOTES

By OLD NICK.

Berlin, Aug. 25.

The new form of contract agreed upon by the managers to pacify the I. A. L., and remove the boycott, is said to contain no cancellation clauses, and the "28 day" condition for February has also been eliminated. A sort of Arbitration Board among the managers penalizes any manager breaking the agreement by 3,000 marks (\$300; not \$75 as previously reported by cable). This penalty is to be enforced against a manager who breaks the agreement or cancels an artist. It is considered too low an amount to be wholly binding. If an artist breaks a contract, he will be placed upon a "blacklist" there to remain until in good standing once again. The struggle between the I. A. L. and managers will continue until a fair contract is "O. K'd." Everybody hopes this latest one will answer the purpose. It will be given out shortly. Until then the boycott against the six halls continues. Whether the managers will book I. A. L. members as freely in the future, of course, can not be foretold, but the best talent is a member of either of the three big organizations in Germany, England and America, respectively. The I. A. L. has been fighting for an equitable contract during the past seven years. It is in sight now. All the German managers will be forced to use the form of contract adopted by the I. A. L. There are sixty members in the managers' association.

The Wintergarten opened Aug. 19 with a boom, including the following acts: Okabe Troupe of Japs; Boyer De Lafory, vocalist; Carl Herz; Cornalla and Eddie, American eccentrics; Eph. Thompson's Elephants; The Zancigs; The Mowatts, club jugglers; 12 "Tiller Girls"; Joseph Josephi, Singer, and "The Futurity Winner." Most of the acts are known on Broadway. They are drawing business. The Wintergarten is full every night.

Berlin is full of excitement just now, a large number of managers are here from all over Germany and Austria.

Eph Thompson is feeling much better after his illness. His act is going so well that Eph wears a bright smile.

Both Ronacher's and the Apollo, Vienna, opened Aug. 17. The weather was cool and people were turned away by hundreds. Both theatres have first class programs.

Saharet is the attraction at the Apollo. She is a great drawing card all over Europe. Severin, the great French pantomimist is also there. He is a fine artist. The other turns are: G. Raglus, eccentric juggler, making good. The "4 Black Diamonds," American song and dance, please greatly. De Gracia's Royal Siam Elephants, very good. This is a very fast working act. Rolf Rafalely, sketch artist, and Lillian Hoerlein, soubrette.

The Bounding Gordons are at the Weigel's summer park with a good program. It is a very large place, with a stage in the opening, also a large stage in a hall where they show when the weather is unsuitable for out-doors.

ARTISTS' FORUM

Confine your letters to 150 words and write on one side of paper only. Anonymous communications will not be printed. Name of writer must be signed and will be held in strict confidence, if desired.

Chicago, Sept. 5.

Editor VARIETY:

Replying to Mr. Leonhardt, will say that I consider the controversy between us closed. Replying to one Mr. Robbins, will say that a real folding collapsible go-cart was not on the market six years ago. So how could he have used it then?

It is very easy after some one originates an idea for others to say, "I used to do that." The complete closing-in-one-motion-collapsible-folding-go-cart was not on the market until April, 1907, and I used it week May 13, 1907, at Star Theatre, Aurora, Ill.

I am not speaking of baby carriages. I mean the collapsible folding go-cart.

Replying to your request to Mr. Robbins to "please" leave Burr Green out of this controversy, will say that I don't see why you should say that? He butted into the argument himself.

Johannie Reilly.

8 Union Sq., New York, Sept. 8.

Editor VARIETY:

Kindly publish the enclosed communication. This will rectify a wrong impression created by the newspaper accounts of Monday, August 31, when false and injurious accusations were made against me.

I desire through VARIETY to have myself vindicated and to have the profession understand that if the facts were true The Actors' Union would not countenance or be a party to protecting me in the wrong.

The letter is from the Central Labor body of which I am a duly accredited member and you will note the seal and signature of the Secretary thereon.

Harry De Veaux,

National President Actors' Union.

"New York, Sept. 8.

"To Whom It May Concern:

"By direction of this Central Federated Union I desire to notify you that the published account of the meeting held August 31, 1908, connecting the name of Mr. Harry De Veaux with the so-called Murray Hill Lyceum meeting and the \$9,000 alleged graft charges was erroneous, and that Mr. De Veaux was not charged as being implicated.

(Signed) "ERNEST BOHM.

"Cor. Sec'y."

Boston, Sept. 8.

Editor VARIETY:

I have been a circus performer for years, doing from one to three acts and clown. Have toured the world over with some of the best American and European organizations.

I arrived at home two weeks ago, after an all-summer engagement. While laying off here I called at the Old South theatre, a moving picture house. The manager offered me \$12 for seven days' work and five shows a day. I visited Congress Hall where the manager met me at the door. He also said his limit was \$12 weekly.

I don't want to say anything against "vaudeville," but if you are asked by anyone as to my whereabouts, tell them

I am making a B-line back to the rings. In vaudeville at twelve per cent for twenty-five shows, I might have to go hungry with but 31 cents to a performance, but under the tents, I can eat the sawdust on a pinch if no one is looking.

Signor Ferrello,
35 Salutation St.

JOE HART'S "STAMPEDE."

With the price of admission placed at \$1 each, on last Monday at a picture show place in Coney Island, where the usual gate price is five and ten cents, Jos. Hart gave a copyright performance of "The Stampede," staged by Claude L. Hagen. Mr. Hagen superintended the single performance.

The sketch employs six characters, the feature being a realistic moving picture of a cattle stampede, showing 20,000 animals in a mad race, destroying everything in their path.

"The Stampede" will probably be first shown abroad. Mr. Hart's other acts booked for an early winter appearance in London, "Polly Pickle's Pets" and "The Rain-Dears," will play in the East until the date for their departure is reached. The "Pets" open Sept. 21 at the Garrick, Wilmington. The "Rain-Dears" start the same day in Brooklyn.

Harry Stanley and Co. (late of Stanley and Wilson) have a new act in "one" named "Before the Overture."

ISADORA DUNCAN MAY REMAIN.

It is said Isadora Duncan, the classical dancer, imported back to her native land by Charles Frohman to appear in a series of dancing entertainments, may remain here permanently.

Miss Duncan appeared at the Criterion up to last Saturday night, having been handicapped in her New York showing through inability to present some of her dances with the children who made a charming feature of Miss Duncan's London performance.

If Miss Duncan concludes to take up a residence once again in New York it will be through the persuasion and support promised her by a coterie of wealthy fathers and mothers who have great reason to be thankful to the dancer.

At the time of the Windsor Hotel fire holocaust some years ago, Miss Duncan conducted a dancing school there. When the alarm sounded, the young girl lead her school of sixty pupils, who were then in attendance, safely to the street. It was admitted that but for Miss Duncan's coolness and presence of mind, there would have been several calamities to record among her youngsters in addition to the great many casualties resulting from that disastrous blaze.

ARTHUR SANDER DIES.

Chicago, Sept. 10.

Arthur Sanders, who was stricken with apoplexy while playing in "A Girl at the Helm" in Milwaukee last week, died at the County Hospital in that city Saturday.

Mr. Sanders was popular here through his long association with the La Salle stock company. He was 50 years old, and leaves a widow.

ST. LOUIS' TWO.

St. Louis, Sept. 10.

Commencing Sept. 21, the Columbia, formerly the only vaudeville theatre of the first class here, will re-enter the field with the same policy, working in friendly combination with the American, which will also continue. The latter played the vaudeville shows after the United K. & E. settlement last season.

The Columbia will be under the management of Middleton & Tate as before. The Oppenheimer Brothers manage the American. Both will book through the Western Vaudeville Association of Chicago.

FELIX AND CAIRE COME BACK.

Felix and Caire, the "kids" who have been playing at the Casino, signed for twenty weeks over the Morris Circuit on Tuesday. They will open at the Lincoln Square Sept. 21.

The Shuberts offered to place the youngsters in a piece, with a two-years' contract at \$350 weekly, but Adolph Neuberger, their manager, declined. Arthur Hopkins, the agent, booked the number through the Morris office.

DELMAR LEAVES UNITED OFFICE.

Cleveland, Sept. 10.

The Mark & Delmar Amusement Co. has been formed with Jule Delmar, formerly of the United Booking Offices, the General Manager.

E. M. Robinson has taken charge of the bookings for the theatres which were cared for in this department by Mr. Delmar, when at the United Booking Offices.

DONNA SEYMOUR AGAIN!

"The Hall Room Boys," a musical show, was dated to play at Portchester Monday, but at the time the curtain should have risen for the Labor Day matinee the actors were still frantically wiring Walter Rosenberg, who controls the Portchester house for money to carry them to the stand.

Mr. Rosenberg couldn't see it that way at all, at all, for "The Hall Room Boys" is under the management of one Donna Seymour, and was it not this same Donna who left a company on his hands about a month ago in Asbury Park?

"The Hall Room Boys" played in Albany last Friday. Its financial condition was feverish, and after the performance Donna had faded.

The company was nominally under the management of T. J. Morton. He signed the contracts, but Miss Seymour was the real party of the first part.

NEVER HEARD OF GAYLOR.

Chicago, Sept. 10.

The manager of the Majestic, St. Paul, never heard of Bobby Gaylor, although his theatre advertises "Advanced Vaudeville." Recently Bobby wrote the house about some one billed as "Bobbie Gaylor."

The manager answered he had never heard of the Irish comedian, and advised Mr. Gaylor "no one in this world can claim an original name." He also said Bobbie Gaylor is a lady. Everybody hopes it's true.

"The Zingari Singers" were shipped by Geo. Homans this week to open at Pantages, Seattle, to-morrow (Sunday).



FIDDLER AND SHELTON.

"THE TWO BOYS FROM THE WEST"

Who have received credit from press and public for offering a number in vaudeville, more entertaining and vastly different from any other colored act. Discovered by PAT CASEY.

SOUTHERN ROUTES PROMISE CLOSE CIRCUS OPPOSITION.

Ringling Bros' Show and "101 Ranch" Play Nashville, Tenn., the Same Day and Clash in Other Southern Railroad Towns.

What promises to be the most sensational circus clash of the season is due in Nashville on Oct. 2 when both the Ringling Brothers Circus and Miller Brothers "101 Ranch" play the same town. At this writing the Wild West outfit seems to have taken the first trick. The Miller crowd have secured the Baseball Park which is within a few minutes of the business centre of Nashville, while the Ringlings are scheduled to raise their big top on a lot some twenty minutes further out.

This is only one Southern stand in which the two routes cross each other. They come together again later in Louisville where already the opposition billing brigades of both organizations have been very busy. "101 Ranch" also plays Atlanta and Knoxville, both on the Southern Railroad, as well as some towns on the Louisville and Norfolk.

This despite the report that the Ringlings had secured a 30-day "shut-out" contract with those roads to follow a similar agreement recently played by the John Robinson shows.

It is a curious circumstance according to showmen, that George Aiken was able to grab off a "shut-out" contract from the Southern and L. & N. which none of the other railroad agents were able to break, while Eddie Arlington somehow managed to beat out the Ringling agreement.

The latter contract was secured by John Ringling himself. He went into the Southern territory on his private car some weeks ago and canvassed the ground thoroughly.

The Wallace-Hagenbeck Circus is scheduled to travel over the Southern during September or October. Late this month the Cole Brothers are due to be in the same neighborhood, while a report has it that the Buffalo Bill Wild West will end its season in one of the South Atlantic States about the middle of November.

SUE RINGLINGS FOR \$45,000.

St. Joseph, Mo., Sept. 10.
Seven attachment suits were brought against the Ringling Brothers' Circus when it played here Saturday. A like number of plaintiffs demand damages amounting to \$45,000 for injuries received Sept. 14, 1906, during a severe storm in Marysville, Mo.

It is said that these suits are merely test cases and that many others will follow. Two of the prospective actions are for damages claimed by the executors of the estates of persons who were fatally injured in the accident, according to the statements of lawyers interested in the present proceedings.

Everything on the circus lot was attached by Sheriff Henley, who served the attachments, with the exception of the wild animals. This is not a spendthrift community, and the county was willing to leave the feeding of the animals to the

showmen in case the outfit were held in town any length of time.

The precaution, however, turned out to have been unnecessary. Afternoon and evening performances were given, and the show was able to leave town on time by the defendants filing answer to the suits and putting up bonds. People were turned away at both shows.

These same seven suits were brought two years ago when the Ringling show played St. Joe, but at that time the present law in relation to attachments was not in force, and it was found impossible to secure proper service.

The suits are brought by Frances Kane, \$2,000; George Dippo, \$25,000; John Dippo, \$2,000; Scott McKee, \$2,000; Emma King, \$2,000; James E. Orme, \$10,000; Zachariah Harris, \$2,000.

At the time of the Marysville blow-down the guy ropes of the big top broke during the afternoon performance. The falling canvas overturned the hippopotamus cage, crushing William Booth, a resident of Marysville to death, Charles L. Robinson, editor of the Marysville "Republican," was also fatally injured.

JAMES SILBON INJURED.

Sacramento, Sept. 3.

Yesterday afternoon while James Silbon of the Siegrist-Silbon Troupe with the Barnum-Bailey Circus was about to start his single trapeze act without a net beneath him, one of the guy-ropes broke, throwing Silbon from a height of thirty feet to the ground.

The acrobat's nose, jaw and right arm were broken by the fall. Internal injuries at first feared have not developed, and Silbon is slowly improving.

It was reported in New York this week that the aerial act had closed and that Todd Siegrist was on his way East.

MORE CIRCUS OPPOSITION.

The Al. J. Wheeler New Model Show, a fifty-horse wagon outfit, Cole Brothers, a railroad organization, and Howe's London Shows have been carrying on a three-cornered fight for business in the East and New England, the first-named circus got rather the best of it, its 25-cent admission fee offsetting its handicap in size.

In Smithburg, Me., Fletcher Smith left the Wheeler outfit to go with the Cole Brothers, Sept. 3. Two days later Mrs. Wheeler was called away to her home city, Troy, by the news that her father was dangerously ill. She took her youngest son Ieland with her.

The show will soon go into the South where the season will be extended at least through November.

The Ringlings are making engagements for next season.

BIG SHOW CLOSES NOV. 14.

San Francisco, Sept. 10.

The Barnum-Bailey Circus, opening here yesterday, will travel South after this engagement which closes on Sunday next. The season will wind up on Nov. 14, at some stand in Mississippi likely.

Rumors that "The Big Show" will not play next season are ridiculous. It is more probable that the Barnum-Bailey Circus during the summer of 1909 will remain in the Middle West and Western territory altogether.

"CYCLONE" "ON THE JOB."

There is a real circus canvas boss, "Cyclone" Cavanagh, in charge of the top which is set up during the performance at the Hippodrome stage. He arrived early this week, and after a few rehearsals by Frank Melville, took charge of the work at the opening Thursday night. "Cyclone" had previously been part of the Ringling Brothers' mechanical forces traveling with the Barnum-Bailey show, but was "loaned" to M. C. Anderson for the Hippodrome performance. He has bossed the raising and packing of the Barnum-Bailey top for twenty years or more, and is one of the best-known experts in the circus world.

Cavanagh got his nickname some years ago when the Barnum-Bailey circus was playing through Texas. Late one afternoon a wind storm arose. Cavanagh ordered his men to the guy ropes in the hope of bracing things enough to prevent a blowdown. When the storm let up enough to permit breathing there was nothing left on the lot but Cavanagh and the guy rope he himself was gripping.

"EDUCATIONAL" PICTURES IN CHICAGO.

Chicago, September 10.

Samuel B. Winternitz, who accumulated a fortune in the auction business in Chicago, is looking for locations for picture theatres in this city. He intends establishing a chain of about twenty in and around the Windy City.

Picture houses are springing up like mushrooms. All are thriving. Every big street has a half dozen or more.

"Educational" moving pictures are the latest. Wholesome subjects, such as those dealing with historical incidents, are embraced in this category.

Jeff Callan, former New York office manager for the Buffalo Bill Wild West, who is now managing a Keith moving picture establishment in Lewiston, Me., is taking the "work cure." The job keeps him moving and already he has dropped the ten pounds of flesh accumulated while running the Cody headquarters.

Eph Thompson, who is at the Wintergarten, Berlin, this month, is anxious to dispose of his herd of elephants. The colored trainer is not a well man yet. He never expects to visit America again.

"Rajah," the ugly tiger of the Bostock arena, attacked Henry Falkendorph, its trainer, the other day, tearing his scalp badly. The tiger leaped upon the man from behind while he was setting the stage. Falkendorph has had several narrow escapes at Bostock's this summer.

MOVING PICTURE NEWS.

PATHE A RENTER.

Pathe Frères' American agency announced its entrance into the rental field Sept. 5, and on that day many exhibitors received circular letters from the French concern soliciting business, particularly independents.

It was explained at the firm's 25th Street office that the rental adjunct to the establishment was designed as a means of recovering on a large amount of surplus stock for which there seemed no active market through the regular exchanges, whose demand is for "first run" reels.

The Pathe people have an immense amount of old subjects which have never been used, and this property will remain practically dead unless some means is used to dispose of it.

The understanding at the Buffalo convention in February was that manufacturers were not to engage in the rental business, although the Vitagraph company has maintained as a separate institution an exchange which supplies among others the P. G. Williams vaudeville theatres and Hammerstein's. But this was in existence at the organization of the present trade association.

AGREES TO PAY FINE.

It is understood that Miles Brothers has agreed to pay a penalty to the manufacturers' association on the accusation recently brought against the firm charging it with committing a breach of the contract operating between the film renter and manufacturer.

Report had it that some ten days ago the manufacturers assessed a \$5,000 fine against Miles Brothers. In several conferences since then that amount is said to have been reduced to \$2,500, and this amount the rental concern will pay.

FIGHT AMONG UNIONS.

The disagreement which started among the Actors' Union, Stage Hands Union and the Brotherhood of Electrical Workers in the American Federation of Labor about a year ago, about jurisdiction over the moving picture operators, is said to threaten widespread complications.

All three bodies claimed jurisdiction, but it was awarded to the stage hands. Then the Actors' Union caused the whole controversy to be reopened on the claim that when the original settlement was made by the executive council, the actors were not given a hearing. The question then hung in the air until several weeks ago when the three unions came together for a conference.

The electricians want the moving picture operators under their standard and the Actors' Union is willing to have it settled this way, but the latter organization is unwilling to give the stage hands the contested jurisdiction. Until Samuel Compers is able to settle the question personally it is likely that nothing more will be done.

But in retaliation the electrical workers threaten to start an agitation in the national association to take away from the stage hands all workmen back of the stage whose duties would entitle them to membership in some other trade's union. For example they want stage carpenters to belong to the building trades union, electricians to the Brotherhood of Electrical Workers, etc.

NEW ACTS NEXT WEEK

Initial Presentation, First Appearance or
Reappearance in or Around New
York City.

Ross and Fenton, Lincoln Square.
Leo Dietrichstein and Co., Colonial.
James Moran, Colonial.
Lulu Beeson Trio, Alhambra.
Charlie Case, Orpheum, Brooklyn.
Melville Ellis, Hammerstein's.
Alber's Polar Bears, Hippodrome.
Eight Brazilian Equestrians, Hippodrome.
Four Riegos, Hippodrome.
Four Poncherry, Hippodrome.
Kierston-Mariettas, Hippodrome.
Three Demons, Hippodrome.
The Romanos, Blaney's, Yonkers.
Mr. and Mrs. Nello, Blaney's, Yonkers.
Ralph Johnstone and Company, Bijou, Bayonne, N. J.
LeFevre and Cross, Bijou, Bayonne, N. J.
Henry Vogel and Company, Bijou, New Brunswick, N. J.
Keen and Dean, Bijou, Perth Amboy, N. J.
Eddie Horan, Henderson's.

Frank A. Gotch and Company.
"All About a Bout" (Comedy).
27 Mins.; Three (Parlor, 12); One (Special Drop, 6); Full Stage (9).
Hammerstein's.

No one expected to find in the champion wrestler of the world an actor, nor did any one probably imagine that important athletic personage, Frank A. Gotch, would invade New York City with a real, genuine comedy sketch to present his prowess on the mat. Mr. Gotch sprang the surprises, however. In his New York vaudeville debut, Mr. Gotch is the center of a very well and brightly written comedy sketch, containing several laughable situations and employing a competent cast. Especially commendable are the "straight" man and the "aunt." The cast was not mentioned on the program. Gotch, himself playing an amateur wrestler and the "center" of the Yale varsity football team, is suddenly impressed to substitute in a professional bout to be given at the Madison Square Garden, he being pitted against "Atlas" Stetzel. Frank Conroy (Gotch) accepts the mission, but his aunt strenuously objects in a funny scene, and his sister warns Conroy he will lose his "Y" (the Yale letter graduates "making" the varsity athletic teams are allowed to wear). The "straight" man says to Conroy "Never mind the 'Y'; just keep your peepers glued to that 'S' with the two lines down the center; that's the letter that counts." The second scene is the entrance to Madison Square Garden, in "one," running six minutes, much too long but delay possibly becoming necessary to allow of the set for the interior of the Garden, with the ring for the wrestling match. This is the third and last scene. In it is the bout, where for about three minutes Gotch wrestles with "Atlas" Stetzel finally throwing him with a "toe-hold." A well-painted set represents the arena of the Garden, and a number of supers are ranged around the ring, although on Monday afternoon this detail could have been improved upon by many more, sufficient at least to give the stage a crowded appearance. Mr. Gotch

NEW ACTS OF THE WEEK

Mlle. Bianca Froelich.
"Salome."
11 Mins.; Full Stage (Special Setting).
Lincoln Square.

At last a real "Salome" dance has been given to vaudeville in this town. Mlle. Bianca Froelich, who danced "The Dance of the Seven Veils" in the Metropolitan Opera House production last season, has brought into the Lincoln Square a production as well for vaudeville, offering again her "Seven Veils" under the new title of "Salome." Twelve or fourteen people are upon the stage, four principals, courtiers and soldiers. Herod, Herodias and the executioner are played by M. La Salle, Mlle. Delaney and M. Krause. Mr. Krause as the executioner was the only flaw in the presentation. He hurried through his performance at last Saturday's matinee, suggesting more a messenger of the King than the official headsman. Mlle. Froelich gracefully dances about on her bare feet, having nothing to hide her nakedness to the waist with the exception of a slight cloth. Relieving her waist of the seven veils, the King acquiesces in her request for the head of St. John, the Baptist, when the executioner goes forth. The head is returned to the stage in a large silver dish. This might be gruesome realism almost were the executioner to make his mission more plain. "Salome" dances about the head, finally falling prostrate beside it. Mlle. Froelich, in addition to her accomplishment as a dancer, possesses dramatic ability, which she employs for the pantomime. The setting is elaborate and the production sumptuous. It was arranged by Luigi Albertieri under the personal direction of Frank Rigo, the Metropolitan Opera House stage manager. Mlle. Froelich was obliged to take several curtains at the opening show. They were given in genuine appreciation of a very effective and well-presented number. Still, it is the "Salome" with a "cooch" reminder. *Sime.*

Tazahara's "Whirlwind Arabs."
Acrobatics.
8 Mins.; Full Stage.
Hammerstein's.

Said to be a reappearance over here, Tazahara's Arabs do not seemingly differ in many particulars from the other foreign "whirlwind" acrobats who have, within the past few seasons, appeared in companies on this side. At the opening two of the men give a combat with short swords, a rather catchy display, and there is a youngster in the act made good use of; also one new "pyramid" formation. The pyramids and the wild acrobatics at the closing won the customary amount of applause. *Sime.*

might eliminate the challenge and his answer. Both are superfluous. When it is considered that other than the fame and drawing power attached to the champion wrestler of the world, Mr. Gotch has surrounded himself with a most capable piece and company, it follows that Frank A. Gotch is a valuable act for vaudeville. Gotch is of good appearance, trim, well built, of course, and looks the part of the college athlete he plays. *Sime.*

Clara Berg.
"Salome."
"Harry Bryant's Extravaganza."

Towards the finale of the burlesque in Harry Bryant's show, Mr. Bryant announces that "Miss Clara Berg will now present her version of 'Salome.'" Miss Berg does. It's her "version" without a doubt. Due to the fact of the Murray Hill Theatre having a lone and unhealthy spot-light, Clara had to choose whether the faint gleam should follow her or alight upon the head of St. John, the Baptist, and it's some head, too. Clara elected herself to shine under the spot. Up to that moment Clara's "version" had been a series of gestures with the arms, aimless in their delivery but serving to bring out that Miss Berg had on a union suit. But when St. John arrived upon a tin plate Clara got right down to business while the orchestra started in with "Cavaleria Rusticana." Miss Berg whirled about the stage as though undecided whether to do a "cooch" or dance. She compromised by doing neither. Twice during the exercise Clara flopped to the floor in sections, not ungracefully, but she lost fully a second in reaching a prone position each time. Whenever Clara seized the head, she sighed aloud as though sorry St. John were not alive. Upon the second fall, Clara looked over at the "Head," deliberated whether to crawl, and then, deciding it was not worth the energy required, signaled for "lights." While resting upon one arm as the lights flared up Clara smiled at the audience, and her "version" of "Salome" had become a terrible moment of the past. Miss Berg performed in a hotel office setting. If Clara will continue with the arm exercise, along about January she will be able to throw Cora Livingston within eight seconds. Oh, you Clara! *Sime.*

Ce-Dora's "Golden Globe."
Bicycle.
8 Mins.; Full Stage.
Empire, Brooklyn.

Ce-Dora is the extra attraction at the Empire, Brooklyn, this week, with Miner's "Americans." A better attraction could not be desired. The act is called Ce-Dora, "the Girl of the Golden Globe." The "golden globe" is a ball-shaped affair of steel in which Ce-Dora and a small boy perform on bicycles. At the opening the ordinary bicycles are used on which the pair ride around, passing each other above and below, riding for the most part almost horizontally. In the finish, which is the thriller, a motor-cycle is employed, on which Ce-Dora vertically loops the globe many times. This much has been seen hereabouts before, although never by a woman. To add a little to the thrill, the man who announces for the act stands in the center. Each time Ce-Dora makes the loop she passes him by the smallest kind of a margin. The feat is sensational. Should the girl lose control of herself for an instant or anything go wrong with the motor (always possible) there would be an ugly mixup. The act is nicely presented, without any undue delays. It was a terrific hit, and could easily hold down the closing position on any bill. *Dash.*

"The Australian Tree-fellers."
Woodchopping.
9 Mins.; Full Stage (Special Setting; Woodland).
Lincoln Square.

Entirely novel and interesting is the act of Jackson and MacLaren, two Australian bushmen, who come here from their native land by way of London where they exhibited at the Hippodrome as "Australian Woodchoppers." The stage is extremely well set to represent a section of the woods where trees are being cut down. At the Lincoln Square a quartet first sang a song, quite unnecessarily, following which musical opening, the two woodchoppers in white were introduced by an understandable announcer. The axemen, after splitting a block of wood with a long saw, performed several tricks with the axes, throwing them from a distance to a wide plank, set upright, the best trick being when Jackson, proclaimed the champion woodchopper of Australia, split a narrow strip of light-colored wood held against the dark background of the plank by his partner, MacLaren, who was stated to have been Jackson's nearest rival in the home country. Fastening a short, thick section of a tree trunk to a log, each then proceeded to race the other in chopping through the trunk. Hacking and hewing with swift, unerring aim, the men, when half way into the log, commenced from the other side, slowly bringing the center of the log into a narrow strip. With a final blow the upper half toppled over. At the first show, the two finished a tie. It is novel to see the play with the axes. Some little excitement was worked up by the "supers" and members of the quartet calling out on the stage to their favorites in the race, and the exhibition interested the audience greatly; also the previous portions of the act, especially when the men wielded the long saw together, a pretty picture. Both are slightly built, comparatively, without visible brawn. *Sime.*

Castellane and Bro.
Bicycle.
10 Mins.; Full Stage.
Henderson's.

In framing up an act for vaudeville Castellane and Brother have gone in for the sensational entirely. Aside from a minute or two of well-executed routine stuff at the opening, there is no other riding. Three tricks of especial merit are shown. The first is one that has not been seen before. Castellane rides a wheel having a pole about six feet high attached to the handle bars, upon which his brother does a head stand. In the second Castellane does a bicycle jump of about seven feet, landing on a platform, sending the brother also on a wheel into a rapid forward somersault. The trick is very well done and the speed with which the boy turns in the air rather takes your breath away. The loop is used as a finish. Castellane's loop has one-half cut away. He comes down a short incline, circles in the air, landing on a platform; the force unfastens a spring, sending his partner into a backward somersault. The effect of the trick suffers greatly at Henderson's, where it is impossible to secure anything like quietness. Where stillness may be had the trick will prove a thriller. The act did extremely well, each of the feature tricks being heartily received. *Dash.*

Edna May Spooner and Company (3).
"The Devil."
 26 Mins.; Full Stage.
 125th Street.

If Henry W. Savage and Harrison Grey Fiske had not locked horns on the question of ownership of the Hungarian exotic "The Devil," to the great advancement of that play's fame, vaudeville would probably never have heard of it. Miss Spooner's "Devil" and "Runner" Hayes both on the same bill have a good deal in common, although both would probably be loath to admit it. They are the creatures of transitory public interest, a manifestation of the showman's instinct for "drawing cards." Certainly the pair should for once satisfy the public appetite for novelty. P. T. Barnum could have done no better, and the results as evidenced at the Tuesday evening performance justified the means from the manager's view. If one may judge from the printed reports of the legitimate productions, the original text has been followed fairly closely. A fairly complete sketch of the narrative as far as it concerns the artist and his ex-soul-mate is presented, and at the same time a good deal of the glittering epigrammatic dialogue is preserved. A play may talk in parables, but a sketch must talk in terms of action. And so when the "Devil," as represented by Miss Spooner, gives herself over to speeches as long as a sleepless night and as complex and subtle as a French pun, the best trained audience in the world is going to feel itself oppressed. Beside vaudeville does not concern itself with the niceties of allegories of "The Devil" sort. So the best that Miss Spooner got for her epigrams and tall acting was the impression that the sketch was a bit naughty and very vague, but interesting because the newspapers have talked so much about it. The names of the supporting actors are not given. They are not important anyhow, except to furnish Miss Spooner lay figures to talk through, for she does not talk to or at them. Rather she delivers a lecture to the audience. One speech that Miss Spooner could cut is the final one. She has the last word anyhow, but insists upon speaking quite a piece after she has had her final say and the play is all over. Anybody but a confirmed star would see that the speech "And so it goes" is cynical and devilish enough without piling up more moral—or immoral—reflections. The uptown audience listened to the pay in stony silence, but at the finish came splendidly to the surface, with applause. *Rush.*

ALI A "NATURE FAKER."

Scranton, Pa., Sept. 10.

George Ali, who plays the part of "Tige" in the "Buster Brown" sketch in vaudeville, went the limit of stage realism while the sketch was at Poli's last week. In company with local Manager John H. Docking he journeyed to the City Hall and took out a dog license in regular form for "Tige."

Ali described himself as a "male brindle bull, 109 years old." He paid the fee of \$1.50 and in return received the tag numbered 2,503. So now "Tige" is immune from seizure by the dog-catchers, while Ali and the Poli vaudeville theatre is the richer by a good deal of newspaper publicity.

John J. Hayes.
Marathon Race Victor.
 21 Mins.; Open One (Pictures); Close Full Stage.
 125th Street.

Quite setting aside the point of sportsman ethics involved in the public appearance of an amateur athlete dragging one of the most highly prized international amateur trophies in the world before a vaudeville audience, there is no room for discussing the merits of Hayes' offering. It will last as long as the newspapers keep alive interest in last summer's Olympic games. Undoubtedly it drew business to the uptown Keith-Proctor Theatre, particularly in respect to the upstairs portion. Tuesday night every gallery seat was occupied before the curtain arose. The orchestra did not seem to be so well patronized. The arrangement for which Hayes offers the excuse opens with a series of moving pictures showing the start, progress, and bits of the finish of the big Olympic Marathon, accompanied by running comments by apale youth who seems to have acted as Hayes' manager in London, since he appeared in the pictures. The pictures occupy about 12 minutes. Then Hayes is introduced, seated on a platform borne by four young men dressed like Hayes in running suits decorated with the American emblem. Hayes goes into a six-minute monologue from this point, handling his talk with a rather engaging awkwardness, and finishes with a demonstration of the stride used by long-distance runners. He runs three or four laps around the stage, making a quick exit at the finish. The applause was more than generous during the turn, and Hayes responded with another bit of talk, and finally took half a dozen bows. *Rush.*

Alex. Carr and Company (2).
"The End of the World."
 28 Mins.; Three (Parlor).
 Lincoln Square.

"The End of the World," as played by Alex. Carr and Company in the burlesque show "Wine, Woman and Song" stood brightly out in the olio of that piece. Burlesque is not burdened by over-artistic numbers for the vaudeville portion of the program, and Carr attracted considerable notice on the burlesque circuits. But in vaudeville, where the sketch is again presented for its first time this week at the Lincoln Square, "The End of the World" is no startler, being simply a well-written sketch with some fair comedy in it. Aaron Hoffman, the author, is not given the credit upon the program. Carr, as the aged Hebrew who believes in "Toblitzy," is not the brilliant performer upon the vaudeville stage his burlesque showing, with the surroundings as an aid, made of him. Harry Franklyn, as the son, and Ruth Hayes, "Esther," his fiancée, did very well, Mr. Franklyn especially. "The End of the World" will just perform the mission of any similar sketch in vaudeville. That is to provide a likeable "sketch" number for the program. *Sime.*

Ed Wynn, formerly of Wynn and Lewis, was recently offered comedy parts in "Algeria" and the forthcoming Alice Lloyd production, but was forced to decline both, having previously entered into agreement with C. L. Waterbury & Co., Inc.

Bothwell Browne and Company (2).
"Winning a Gibson Widow" (Pantomime).
 11 Mins.; Three (Special Set).
 Fifth Avenue (Sept. 6).

"Winning a Gibson Widow's" chief object is the introduction to New York of Bothwell Browne as a female impersonator. Mr. Browne, a Californian, plays the "Gibson Girl" in the pantomimic sketch, the mode for the reproduction of the several poses familiar from Charles Dana Gibson's sketches. Something of a story is founded upon the setting, a drawing room, with a page in attendance. "The Gibson Man" is Ernest Young, an excellent type. The page (Myrtle Guild) is afterwards a very tall "Cupid," who shoots the love dart joining the pair. One must be versed in the history of "The Gibson Girl" to follow the pantomime, and must have a knowledge of the Gibson sketches to grasp the poses, which by themselves can not be expected to hold a vaudeville audience for eleven minutes in addition to the small pantomime. As a "Gibson Girl" Mr. Browne, while large, wearing a wig tending to throw his face into bolder relief than his feature naturally are, is perfectly deceptive. Not a layman in the house suspected his sex, and upon Browne's disclosure at the finale the audience seemed still puzzled, the applause being intermittent for a few seconds, then bursting into a solid round. Mr. Browne indicates a decidedly clever female impersonator, but has still to be judged by more than one character. The "Gibson Girl" might be made a bit in a regulation change act. It now drags somewhat, with no apparent way to shorten the act unless some of the poses, held too long, are curtailed. The regulation impersonation act for Mr. Browne would seem to be the best if he can maintain a series of impersonations. *Sime.*

Lafayette-Lamont Troupe.
Acrobatic.
 17 Mins.; Full Stage (Special Set).
 Henderson's.

A pretty opening makes a good impression for the Lafayette-Lamont Troupe right off the reel. A special set is used showing a huge clock in the centre of the back drop, out of which the young woman of the troupe pops. Two men compose the remainder. One works "straight" and, with the woman, shows several striking feats in the hand-to-hand balancing. The woman is full of ginger and possesses a pleasing personality, besides being an equilibrist of uncommon skill. The comedy is the weak part. The comedian has no special method, and his efforts are for the most part forced. He is, however, one of the best ground tumblers that has been seen, and the time wasted on comedy could be better employed in straight acrobatics. The act runs about seventeen minutes. With judicious cutting of from four to five minutes, it will be in shape to play the best time. *Dash.*

Edgar Bixley entertained Dr. and Mrs. H. S. Colding, Winona Winter, Mr. and Mrs. Banks Winter, Hugh Comer and a number of other notables on his beautiful yacht "The Wanderer" last Thursday. Mr. Bixley with his wife are guests of The Columbia Yacht Club during their stay on the Hudson.

The Kellinos (8).
Musical Acrobatic.
 14 Mins.; Full Stage (Special Setting).
 Fifth Avenue.

There have been some pretty good "Risley" acts around New York in the past, but not one touches The Kellinos. That act lives up to all the glowing advance reports about it. They do what others have done, and they do what others have never done—at least in New York. A Venetian setting, with a bridge effect at the rear, surrounds the acrobatics. Four men, two boys and two girls compose the troupe. At the opening, a young woman sings "Love's Roundelay" from "The Waltz Dream," accompanied by the remainder upon string instruments. Following is a quartet dance, then the "Risley" exercises start in, never ceasing until the finale, swift sure work being gone through continually. The "bridge" conceals a bounding net, made use of in the finale for a series of difficult feats, the most striking appearing to be a forward somersault from the net, quickly made, the turner alighting with his feet upon the upturned feet of the understander or whatever the one in the brace is called. Another deft and showy trick was a two-high on the feet-to-feet balance, the top-mounter being swung into position while the first man was balanced. The act is "circused" throughout, and perhaps a "circus drop" would set it off to better advantage than the Venetian background and costumes. The two women fill in, and are probably used because they are carried. The entire opening up to and inclusive of the dance could be easily dispensed with, although very well in its place, taking up the fourteen minutes, an unusually extended time for a number of this character. The Kellinos is an act which can stand any kind of billing, and it is an act which should be heavily billed. *Sime.*

Princess Rajah.
Dances.
 10 Mins.; Full Stage.
 Henderson's.

Princess Rajah wears fleshings, and of course that lets her out of the Grand Bare-skin Order of Salome Dancers. She does use the head of Poor John though, but in an entirely different manner than the other dancers. Rajah has the head pasted to the seat of a chair, and when tired of wiggling around it, she picks up the chair, head and all, in her teeth and gives John's upper extremity a merry-go-round. The trick itself isn't at all bad, in fact, the dancing throughout is very good, but why drag the head in at all? If she were doing a burlesque, fine, but there is no attempt at that and the idea becomes ridiculous. The Princess was well liked at Henderson's, and was evidently a drawing card, for many left as soon as she had finished. *Dash.*

(Continued on page 18.)

E. C. Lilly, manager of "The Australian Tree-fellers," at the Lincoln Square, has issued a challenge, with a reward of \$50 to any person who may defeat either Harry Jackson or Peter MacLaren, his two prize choppers. The winner will also be entered, with transportation prepaid, in the national competition to be held at Melbourne in November.

WATSON'S BURLESQUERS.

"Make them laugh," is the slogan of Billy Watson. It doesn't matter how, do it. In carrying out the idea Billy is more than successful. The laughs follow each other through three acts with untiring regularity. At times the dialogue attains a purple hue, but the stuff goes double, letting the talker out. It is seldom offensive.

The show in the main is the same as last season. "Krousmeyer's Alley" is given in three acts. The first and second are separated by what the program pleases to call an "olio." It consists of two singing acts in one.

Between the second and third acts the time is used up by Billy Watson and Billy Spencer in a conversational arrangement. It may do to say right here it is doubtful if anything funnier than this talk will be heard in burlesque this season. Some of it would never do at a benefit of the Mothers' Club, but it is so funny and well handled that it can be overlooked.

Let's get to the big part of the show. The chorus is just indescribable. There are twenty. You don't need to count, they look like a thousand from the front. If there were one more on the stage it would be breaking the fire regulations.

Annie Bernstein is the soubrette. It is a question whether Annie was picked because of the chorus or the chorus because of Annie. Anyway Annie looks almost petite with that massive background.

Four of the largest "girls" are put in front to lead one of the numbers. It's the weightiest quartet above ground. Nine hundred pounds would be a light guess.

The numbers as a whole don't amount to much, although there are one or two well worth while. A mixed sextet for the finale of the second act was easily the best and made a corking fast finish.

The girls are all called upon to do a little something or other alone at some time during the show. The opening of the second scene takes on the aspect of a chorus girls' contest. A couple of Watson's did very well, Harriet Dailey carrying off the honors with a nicely turned bit of "coon" shouting.

In the matter of costumes the show is rather below par. There are few changes and these, with possibly one exception, have hardly even the appearance of newness to recommend them.

Billy Spencer follows the hot pace set by Watson without getting lost in the comedy race. The two are on the stage almost continuously, not even leaving it during the numbers in which they do not participate. They are never tiresome.

They work up the feud between the "Dutchman" and the "Irishman" so skillfully that every time they come together it seems funnier. Harry Gardner is the only other man involved to any extent. He does well as a "Dutch Cop."

Miss Bernstein is the lone woman principal. At least she is the only one who never gets into the chorus. Annie's calloped voice is heard to advantage in the pieces, and also in the alleged olio. A very swaggy brown dress was about the only wardrobe Annie displayed. Her part doesn't really require any more, but at least another "kid" dress might be worn for the closing.

The Bijou Comedy Trio are the rest of the olio. They make a good singing trio of the usual type. The singing went very well.

Dash.

RICE & BARTON'S BIG GAITY.

Charles Barton has applied the polite farce idea with a nearer approach to success this season than for a good many years. Barton has been addicted to this form of burlesque offering for a long time. It has serious drawbacks, chief among which is the restriction it imposes upon the operation of the chorus. Even in this year's opening piece, the best Barton has had for a long time, the choristers remain in inaction for twenty minutes or so despite the neat arrangement which brings them on the stage at the opening and finale.

Barton is in his old-time rôle of the sporty husband and makes it genuinely funny through a series of farcical complications.

The principal comedian is admirably supported by an uncommonly imposing array of funmakers, prominent among whom are Jack Magee (Murphy and Magee), Fred Eckhoff (Eckhoff and Gordon) and Jeff Healy (Jeff and Lavern Healy). Frank Pierce (Pierce and Maizee) is saddled with an impossible rôle in the first part, but shows up to better advantage in the burlesque, where also Healy and Eckhoff have some capital comedy.

The show starts off with several first rate numbers, then lapses into polite farce for twenty minutes or so until the chorus is again introduced as part of a vaudeville entertainment at the home of "Brown" (Barton) which is worked up for a musical finale. This detail is well enough handled, but the costuming of the choristers is all cheap flash.

The opening of the burlesque gave the audience its first glimpse of tights, in the glittering display being Alice Maizee, in quite the nattiest "principal boy" costume that has been seen this season. Miss Maizee is perfectly proportioned for apparel of this sort and the audience voiced its approval of her with enthusiasm and frankness. Murphy and Eckhoff here have the grotesque rôles of two tramps masquerading as noblemen, but their comedy was a good deal newer and fresher than that familiar idea, while Barton chiefly rested after his strenuous labors in the first part. The burlesque with its well laid out numbers and pretty dressing ran its length very satisfactorily.

Camille Farlardaux opened with her singing specialty, a bright and sprightly number, although Miss Farlardaux forgets at times that she is billed as a "French chanteuse." Murphy and Magee do their novel conversation called "The Floorwalker and the Customer," an uncommonly clever arrangement of talk. Kelly and Bartlett have an entertaining knockabout act with a quantity of new styles in comedy falls, while Pierce and Maizee offer a partly new routine of songs, finishing with an effective conversational song which works itself up to a laughable climax in a quarrel. Also Miss Maizee sings a song ament the "sheath" gown girl with a bit of incidental petter and wears a startling sample of that mode.

Eckhoff and Gordon have a well handled comedy musical turn, in which the man does all the work, and The Heals closed with their singing and piano playing.

Twenty girls, all in the "broiler" class make up the chorus, a good looking and well-drilled organization.

Rush.

HARRY BRYANT'S EXTRAVAGANZA.

It will have to be said sometime, and just as well now as any. The selection of female principals for burlesque has ruined many a good show in the past, is doing that now, and will in the future, if probably the worst fault of a burlesque organization isn't corrected. This goes for the Harry Bryant show especially. Mr. Bryant has a good piece in "Gee Whiz, or the Mayor of Tank Town" written by Fred Wyckoff, and he has six women principals, Edith Bryant, Elizabeth Mayne, Martha Hableman, Clara Berg, Florence Hughes and Lillian Sieger.

Of the half-dozen there is but one helping Mr. Bryant's show. That is Elizabeth Mayne, the soubrette. Miss Mayne can not dance, neither has she a good singing voice, but the girl looks well, dresses nicely and has plenty of ginger, so much so she should be on the stage much more. Clara Berg had the most to do among the women, mixing up in nearly everything, wearing tights, singing, etc., finally putting a period to her wild stage riot of action by a "Salome" (New Acts).

Since Miss Sieger can play the cornet sufficiently well to win applause in the olio from an untutored audience, why should she sing at all?

Among the men are The Clipper Trio, who sing well in the pieces holding up the vocal end, and in a light-constructed act in the olio. Harry Bryant, Fred Wyckoff, Mr. Parent, Billy Cook and Geo. Johnson are the comedians, Messrs. Bryant and Wyckoff handling the larger part of the comedy, Bryant rather subdued in comparison to former days, and Wyckoff as a capital "rube," his regular stage character. Cook is a German, who oftentimes wavers over into a Hebrew dialect. Parent makes a fair "kid," poorly made up, and Johnson is a constable, not at all bad.

There are eighteen girls in the chorus. Their work shows a lack of discipline, the dancing and alignment being very irregular. One tall good-looking blonde in the second row near the right end (from orchestra) might fall asleep standing up any moment from her bearing. Two brunettes in the front line on the other side are good little workers, and make the chorus seem lively. Some of the girls are fairly good-looking, good enough to be made principals under the circumstances.

Five or six changes are made in the first act, and two or three in the second. The dressing is satisfactory at all times, but the numbers could be stage-managed to much better advantage.

"A Tangled Tale of a Theatrical Troupe's Troubles in a Temperance Town," the program description of the piece, is a good account of the plot. Some "imaginary" stuff, the "trained flea," two-count-'em-two travesties are introduced, and Wyckoff inflicts what is almost a monologue during the action, but the dialogue and story are well written. Were the comedy drawn together it would help.

Darmody, the club juggler, opens the olio, which besides the two previous acts mentioned, has The Goyt Trio, a man and two dogs, giving a rather interesting hand-and-head-balancing exhibition, the dogs playing no small part.

Mr. Bryant has assuredly striven to present a show which would rank with the best. He did everything to help that along excepting for the mistake—a fatal one in this instance as well as in others.

Sime.

GAY MASQUERADERS.

To call the Bob Manchester show "a riot of color" would be totally inadequate. It is rather a carnival of disorderly conduct in its color schemes. The women principals are the worst offenders. They all go the limit of color combinations, but perhaps the creation which Susie Fisher wore in the second act led the others a little.

The chorus also has some weird dress combinations. One was an opera cloak of blue and yellow that fairly shrieked. It's all very well to make burlesque costumes bright and cheerful, but Manchester let his costumer do neck falls and somersaults.

In other respects the two-act piece, "A Night on Broadway," gives promise of working out into a capital burlesque show. The second act can stand as it is, but the first needs strengthening in the comedy. It is the book at fault rather than the principal comedian, Harry A. Emerson. Emerson struggles manfully through the straight dialogue in the first part, and then as a last resort descended to wild clowning in his desperate effort to gain laughs. He doesn't have to do this, for in the second act, where the book gives him half an opportunity, he is genuinely funny along legitimate lines.

Miss Fisher is at her best when singing. She has a splendid contralto voice, and it was the subject of wonder that she was not given more to do. Her only real opportunity came in the olio when she sang "You've Got to Sing an Irish Song," and here she scored the musical hit of the show. For the rest she delivered "straight" speeches couched in such polite language the audience couldn't understand them half the time. They saddled the same sort of dialogue on Eva Bryan. Eva couldn't sing, and she didn't dance. Her contribution to the gaiety of the performance was rather less than nothing. Flo Zeller had the burden of the singing. Here is an extremely sweet, although light, soprano voice, of rather unusual excellence for burlesque, and the numbers in which she was principal were altogether enjoyable. Not the least important of the singers was a chorister on the right of the front line. She has a powerful baritone that gives the ensemble numbers a good deal of effect. Besides which service she is one of the best workers in the ranks.

Corinne De Forrest has one lone song in the second act where she first appears, doing very well for the short time she is on the stage.

Ned Norton seems to be new to burlesque. He handles a straight part like the ingenué of a Broadway musical comedy. He's a particularly nice looking youngster, has an agreeable voice and dresses as well as one of George Cohan's chorus men, which is saying a good deal for burlesque. One doesn't realize how much a good "straight" man can do for a burlesque organization until a really good one comes along.

Thomas Potter Dunn offered a rather mixed turn in the olio, following an Italian number in costume, with that "Rosie" recitation used by Ben Welch until that comedian saw the nonsense of trying to drown a good comedy act in fruitless tears. Other olio acts are the Four Juggling Johnsons and the Eugene Trio, acrobatic (the latter under New Acts).

Rush.

MERRY MAKERS.

The combined efforts of Sam Rice and Dan Dody have resulted in a fast, lively burlesque entertainment for Butler, Jacobs & Lowry's "Merry Makers" this season. From the rise of the curtain to the finale of the burlesque there is a swift succession of comedy incidents and sprightly numbers. The only drag in the proceedings is in the opening of the olio where Lewis and Thompson offer a very rough comedy act. They go extreme lengths of buffoonery for their laughs which were not forthcoming in proportion to the strenuous labor.

In the first part, "At the Cafe Boulevard" Sam Rice carries the comedy almost unaided. He was up to the task, too. As the German waiter he had half a dozen first rate "bits" that supported the comedy of the piece adequately. Rice is a capital "Dutchman," much better in that role than as a Hebrew in the burlesque. His song, "Don't Take Me Home" in the first part, built up with incidental business by a squad of heavyweight chorus girls in "sheath" gowns took half a dozen encores.

The numbers were unusually well received, particularly "Rainbow" in which Patti Carney figured as principal and "Rosey May" by Ida La Pearl.

Charles Tyson failed to get a great deal out of a "drunk." In fact, all the men principals are overshadowed by Rice. The women did much better, although they contributed nothing to the comedy, confining their efforts to leading numbers. Rice and the chorus have the first part all to themselves.

The finale is worked up through a series of impersonations including Harry Lauder (Peter Thompson), rather wide of the mark; George Walker (John Billsbury), fairly well done; Eva Tanguay (Patti Carney) and George M. and Josephine Cohan (Charles Tyson and Ada Brown). A fast singing and dancing number with everybody on the stage rounded the piece out nicely.

"At Coney Island" furnished a rather hackneyed subject for the burlesque. The comedians had more of an opportunity here but a good deal of roughness and familiar material were worked into the "bits." The piece reminded one somewhat of the second act of "The Two Islands," although it was made up of matter that has long since been common property. The main comedy "bit" was a burlesque "Salome" dance in which Rice got a lot of fun by a trick device of making the head drink whiskey, while Ada Brown, fully clothed, went through a dance.

The "production" is pretty and bright, all the costumes and settings being new, with the possible exception of a Spanish dress in the first part. There are half a dozen of the show girls who must total half a ton in weight. Their appearance in "sheath" gowns verged upon the ridiculous, but when they blossomed forth in bathing suits that amounted to full tights, their appearance moved the audience to wild mirth.

Miss Carney offered a neat singing turn in the olio. Pretty dressing and bright appearance did as much for her as her singing. Tyson and Brown closed the olio in first rate dancing, with many changes of costume and the glittering "diamond dress" of Miss Brown's, which furnished the subject for a song. "The Graphophone Minstrels" (New Acts). *Rush.*

COSY CORNER GIRLS.

It is an all-around good burlesque show that Charles Johnson has put together for W. B. Watson's "Cosy-Corner Girls." The opening, "The Honeymoon Trip," by Mr. Watson is programed as a travesty on "Pinafore." The piece doesn't amount to any more than the usual run, but it affords a very pretty stage setting as a nice background for several well-staged numbers.

Singing is given full sway in the opening, and a very good vocal organization is disclosed. The numbers follow rapidly, with no slack up in the pace. The comedy consists for the most part of dialogue. There is a noticeable absence of long "bits," resulting pleasantly.

"The Sculptor's Dream" is the burlesque, also by Watson. It has the familiar studio setting with the girls posing. Old comedy with the models is thankfully omitted. At least very little is indulged in, and then only harmlessly. The burlesque is short. Only two numbers are introduced, and it doesn't live up to the good impression made by the first part.

Eighteen girls are in the line. They compare more than favorably in looks and work with others seen so far this season. The girls are in tights from the getaway, a Watson idea, from which they go to several very pretty changes, returning at intervals to the fleshings. One, or perhaps two, of the costumes do not look new.

"Good-By, Sis" led by Elsie Leslie, and "Louisa Schmidt," by the Healy Sisters, were the two best liked numbers. "Mexico," led by Lola Bigger, was also highly approved of.

The comedy rests almost entirely with Charles Johnson. He has a good idea of what a burlesque audience wants, and they have it. Johnson goes very near the edge a few times, but manages to stay on the right side of the fence. The "bravery" business, an old bit made over, was extremely funny due to him. Jas. F. McCabe, as Dick Dead-Eye, in the first part, and an Irishman in the burlesque, assisted in the fun making, not being especially prominent in the former, but giving a good account of himself in the latter. Joe Mack made a capital "straight" and played an old man satisfactorily in the burlesque.

Miss Bigger is featured with Mr. Johnson in the pieces. She is there to wear tights; she does it.

The program says Miss Bigger is the handsomest woman in burlesque. That's going pretty strong. Lola is a good-looking girl, but these vehement printed announcements should be curbed. There are other pretty girls in burlesque. Some do not wear tights to prove it.

Miss Leslie had only two opportunities to show her worth, but put over a solid hit each time with her excellent voice. Lillian Keeley looked very well, but handled a couple of numbers indifferently. She needs ginger. Belle Hunter, Capitola Urtline and May Fenton had small rôles with which they did very well.

Keegan and Mack have never shown their change act to better advantage. The Indian finish put them down as a "knock-out." The Three Healey Sisters have the making of a very neat singing and dancing act. The girls have appearance, and if they were properly dressed could make capital out of it. Sandow and Lambert interested with feats of strength, and the "Cosy-Corner Quartet" sang to a fair amount of appreciation. *Dash.*

AMERICANS.

Theatres like the Empire in Brooklyn will do much for burlesque. It is pretty and bright. Furthermore, it will tend to better the entertainment, for a show looks like something in it. The house was filled Thursday night, the audience being about equally divided between men and women.

"Miner's "Americans" is the attraction this week. The company is giving "Morocco Bound," a burlesque in two acts by Guy Bragdon and Albert Lang.

There is the thread of a connected plot running through the two acts with many familiar complications. The numbers were put on by Harry Ferguson, and he has done a very good job. The only fault that may be entered is that there are not enough of them. "It Looks Like a Big Time To-Night" and "Americans Forever" were particularly good in the first part. The later is the finale.

"In Gay Morocco," the opening of the second act, "Seven Ages," taken from "The Three Twins," and the "Swing Song" were also very good. Twenty girls are in the chorus, working very nicely. The costumes are of the more quiet sort, which in itself is an attraction. Tights are not strongly in evidence, the pantalettes receiving the preference, also a relieving departure.

Wilbur Dobbs is the comedy chief and most of the laughing matter is in his charge. Dobbs' character is one of those fool things that makes him a man of extensive means and also requires that he dress like a rummy. Dobbs is one of that class of comedians (there are not many in the class) who can deliver dialogue just a shade off color, and make it seem perfectly harmless.

Charles Baker and Charles Chick added to the comedy department. Both work in the tramp character. Baker's make-up being comical in itself. They have two or three funny bits. Their entrance song and the sort of dance that accompanies standing out strongly. James Francis is the "straight." A fine appearance and good singing voice made him popular. Frank Grace figures in the pieces in a small way.

Gertrude Fiske could hardly be called a soubrette, but she more than makes up for her lack of soubrettish qualities with her excellent voice and very fetching appearance. It is seldom that a voice of Miss Fiske's calibre is heard in burlesque, or for that matter on the variety stage. Her dressing is also in good taste. Several pretty and tasty gowns are worn. Miss Fiske looks extremely well in a long gown, and she should not spoil her appearance by wearing anything shorter than an ankle length. Dorothy Warde was the only other female principal.

An olio of six acts includes Ce-Dora, an extra attraction (New Acts), Francis and Rogers, who have a singing and talking act that could be improved through better selections and neater dressing on the part of Miss Rogers. Wilbur Dobbs and Company managed to get a lot of fun out of one of those school-room things. Miss Fiske employed her voice to advantage in several numbers. Frankie Grace, assisted by William Grace, did very well despite a George Cohan affliction. The Great Chick showed his comedy bicycle act to a vast amount of appreciation. *Dash.*

VANITY FAIR.

"Vanity Fair," at Pastor's this week, is a Gus Hill show, with Billie Ritchie and Dick McAllister featured.

Messrs. Ritchie, McAllister and Charles Emerald supply the comedy, both in the first part and burlesque. Since the burlesque is the "Night" act, in which the first two appeared last season in Hill's "Around the Clock," and is well known, that may be disposed of by stating it accomplished his laugh-making object completely.

The opener, "A Night in Bohemia" is a farce, most likely adapted for this burlesque show. Without the three comedians, it would have met a sorry fate. In the adaptation, some illogical situations have developed, even the foundation of the farce having no semblance of fact.

The looseness may be imagined from the entrance of Ani Hill, who, without an excuse for her appearance then upon the stage, although playing a principal role, walks on in tights, sings a number, exits, throws a cloak over her fleshings and returns to assume her character.

Ritchie carries his "drunk" through the first part; McAllister is a bell-boy, while Emerald is both an English lord and a "drunk," exceedingly good at all times. The three have several good comedy scenes and a number with jokey verses recalled for time and again. Ritchie and McAllister are continuously drawing laughs. They are different from usual burlesque types.

The first part runs eighty minutes. The padding is in the early portion, as toward the finish one forgets what was endured before. William W. Frick nicely rendering "I Love Them All," tuneful, an "international" song, with eight of the prettiest choristers for assistants, did not do the least to create the favorable impression.

The fourteen chorus girls have been much costumed, but not expensively. Spangles are frequent. In "Jungletown" the dresses and tights are far from tasty in design, but the other changes average quite well. The young women in the ranks do not work as they could, particularly in the "drum" number from "The Follies of 1907." They are a very good looking lot though, seemingly adapted from the German mostly.

Sadie Duff, with a pompadour large enough to distinguish her as principal woman; Winifred Francis as a waitress and soubrette in a cheap looking frock, and Miss Hill, a pretty woman with pretty dresses, who does an aerial trapeze act in the olio, leave small choice for preference among the prominent females. Maud Emerald and Nina Vernon are designated as "Military Maids" through leading the drum chorus.

Miss Francis opens the olio with two English songs, "When the Gentle Breezes Blow," scoring through its lyrics. The Musketeer Quartet are short a couple of good songs, but win out with a new finishing number, and the Three Judges, program-named "original," have an acrobatic and "Risley" act, including a clown, giving a good number of its kind, with the clown working a new trick or two in taking dangerous falls.

There is no conventional Hebrew, "Dutch" or "Tad" impersonator in the pieces, but Ritchie and McAllister can and will make any audience laugh. Since they can, and on other points, "Vanity Fair" is a good show. *Sime.*

MORNING GLORIES.

"In Zululand" is a musical comedy arrangement in three acts and four scenes by F. C. Holland and Clare Evans. There is little more to the plot than to the general run of burlesque pieces. Intermissions between the first and second and the second and third acts are filled by singing and talking acts.

The first scene occurs on the lawn of a hotel in Florida. The setting is very pretty. One musical number is introduced, a rather pretty arrangement called "The Mail Man," perhaps a little polite for burlesque. The second scene is in the cafe of the hotel. Two or three numbers are sung. The feature is a "Salome." They have placed old "Salome" in many odd places lately, but this is the first time she has been in a bar room. With a waiter in sight it probably wouldn't be the worst place to see it.

The second act is aboard an airship differing little from the regular "aboard ship" thing. The third act takes place in the wilds of Zulu, where the airship and its occupants have been stranded.

The comedy and numbers are rather judiciously strung out through the three acts, and the show runs for the most part very well. There are one or two slow spots needing attention.

Only fourteen girls are carried, handicapped by a poor wardrobe. The best number in the show, and one which should attract some attention, is "The Gibson Girl," with Babette at the head and the chorus in the black Gibson girl gowns. It is the finale for the second act.

Clare Evans is the principal comedian. He is an excellent "Tad," resembling somewhat Thomas Ryan (Ryan and Richfield) on a rougher scale. The brunt of the comedy falls to him, and he handles it very well. The last act affords him much better opportunities than the two preceding. With the assistance of Edwin Niner and Walter Kelley he sends over some very telling bits. Mr. Niner is the chief assistant to Clare. He is a fair Dutchman with a good idea of dressing the part. Mr. Kelley is the "legit," working in the main also to aid Evans in securing the laughs. He just misses being good, lacking the heavy voice that would make the character funny.

O. C. Mack and Gus Alexander must be counted together. Mack is probably the tallest man in burlesque, all of seven feet tall, and looks taller than that on the stage. Alexander is not much over four feet high. Alongside Mack, he is a pigmy. The pair are good for a laugh on every appearance, and they also give the comedians many openings, out of which more should be made.

Babette is the principal woman in a soubrette role. She looks well, is more fortunate than most soubrettes in voice, but does not dress the part nearly as well as now prevails. Babette was the "Salome" and passed, aside from the shrieks.

Zula Ellaworth in a "Miss Hazy" character of "Mrs. Wiggs," fame contributed as many laughs as the comedians. She played legitimately never stooping to horse play and scored deservedly.

Niner and Niner filled in with a singing and talking act that "went" through the impromptu verses of Mr. Niner's. Some of the talk is funny; the singing of a fair sort, but the act is dragged out beyond reason.

Dash.

ROSE SYDELL'S LONDON BELLES.

It is a big show, is the "Rose SydeLL's London Belles." There is almost enough material to make two burlesque shows. The show runs until well after eleven. A cut will bring it around into a first-rate entertainment. Sixteen girls are employed, in the broiler class principally. There are evidences of a desire to work, but it will need some more rehearsing to put them in right.

Numbers have been supplied generously and the accompanying costumes are for the most part very pretty. An orange and black used early was particularly striking.

The pieces "The Affinity Beau" and "Satan's Wedding Night" do not differ widely from the usual. Both have plenty of opportunities for comedy. Many familiar tricks are utilized for laughs, and this, with the quantity of new material introduced keeps the comedy well up.

An operetta called "Poketa" is given as a finish to the first part. The music is a trifle dead and the introduction of something like "Rainbow" would have been welcomed.

A very pretty stage set is employed and the chorus looks extremely well in the Indian costumes, quite elaborate. It runs fifteen minutes.

Rose SydeLL is the show's big feature and Miss SydeLL never looked better. She has numberless startling costumes, and diamonds enough to make the Elinore Sisters green with envy. Several pretty numbers were even headed by Miss SydeLL. Louise Kennedy is the only other woman principal in the organization. Her work consists principally of playing to the comedians, which she does very well. Johnnie Weber is chief in the fun. Weber is using the "Dutch" character only for a few minutes in the olio. In the pieces he has taken a chance as a "Sissy" and up to a certain point is highly successful. He plays the part without making it offensive at all and in the opening it is screamingly funny. It is a character almost always certain to become tiresome and Weber is no exception. In the burlesque it flops badly. Weber's Dutchman would be a gain for the after piece.

Tony Kennedy and Ted Evans are comedians of the grotesque type, working as a team almost entirely and with good results. W. S. Campbell is the wise "Con" man and he gets away with it in capital style. There are several other men in the cast but they come and go so quickly it is hard to get a line on them.

An olio of five acts of more or less merit prolongs the entertainment. Campbell and Weber have a short conversational number which serves to introduce a group of living pictures very well liked. Kennedy, Evans and Kennedy put over some talk and a quantity of slap stick comedy that went fairly well. Freeman Bros. show a neat singing and dancing specialty.

The Marstands sang a couple of "classy" songs and passed through easily. The Lovitts closed the olio with some fair acrobatics. The women does the acrobating while the man comedies. Bedini and Arthur's burlesque shooting makes up part of his comedy arrangement.

The program says, "Katie is the world's greatest lady acrobat, \$1,000 to produce her equal." Katie is a nice little acrobat and all that but there are many female performers who will take life easy for a short time if they ever catch that announcement—provided it goes.

Dash.

LINCOLN SQUARE.

Last Saturday afternoon the William Morris Vaudeville Circuit favorably opened for business and commenced its season by presenting a bill at the Lincoln Theatre; also a première in vaudeville for the house.

The matinee amounted to little more than a dress rehearsal for the real opening, which occurred in the evening, press seats having been sent out for the night show.

The program played in the afternoon better than it read on paper, the two unknown quantities, Mlle. Blanca Froelich, as "Salome," and "The Australian Tree-fellers (New Acts)," each developing into substantial hits, Mlle. Froelich particularly. The bill as a whole is a very good one.

Some slight delays and lack of knowledge, apparently, back of the stage regarding the running of vaudeville caused waits, of short and long duration, but this could easily have been remedied for the next performance.

For applause, Emma Carus in the next to last position, captured the house, although the "Salome" was the hit of the show. Miss Carus sang six songs, two too many, the first, something about "Spring-time," with lots of thrills, cadenzas and other things not associated with Miss Carus in vaudeville, was as appropriate for her act as "None of Them's Got Anything On Me," with which Miss Carus scored big, would have been suitable for "Lohengrin" at Oscar Hammerstein's big opera house.

After singing it, Miss Carus remarked "I'm glad that's over." If that is the way she felt about it, the opinion of the audience requires no comment.

Otherwise Miss Carus just waded right in, concluding with a speech. She sang "Under the Matzos Tree" with a Hebrew dialect, and could be forgiven had she sung but one verse. Miss Carus "plugged" "I want Someone to Call Me Dearie," though not going far, and she could have omitted the final song easily.

Frank Bush had some new stories. Every one brought a laugh, although the "Staten Island Ferry" story is in very poor taste. No resemblance or ancestry could be traced to any of the new matter. Bush, and Canfield and Carelton provided the comedy for the first half, the team playing "The Hoodoo," which is moss-backed from age among other things not to enthuse over.

The Marco Twins caused laughter by their disparity in size and rough knock-about opening after intermission, introducing a burlesque on "Salome" for an encore in "one." The taller Marco's make-up was funny; also the large head covering the dwarf, but, aside from that, as a travesty it flopped.

Smirl and Kessner started the show well in their usual lively way, acrobating and dancing, with Miss Kessner's fun, while Alex. Carr and Co. (New Acts) occupying the program's choice position, received considerable applause.

Moving pictures closed the bill at almost 5:30, a very good series being thrown on the sheet. The Lincoln Square orchestra consists of fourteen players under ordinary conditions. The "Salome" dance increased that number somewhat.

Sime.

Sam Rice's act, "The Lulu Beeson Trio," makes its initial New York appearance at the Alhambra next week, placed by Pat Casey.

COLONIAL.

Anybody visiting the Colonial this week witnessed the most expensive entertainment that has ever held the stage of that house.

The program reads like one of those promises headed "Coming Soon," in which managers are accustomed to set before their patrons an imposing list of attractions scattered over the next two months to come. Manager Dave Robinson is authority for the statement that the salary list represents \$6,000, certainly the three features of the bill represent half that amount with six other standard numbers still unaccounted for. The show is designed to draw people to the house, and if Wednesday night's audience was any standard it is having that result. The capacity was taxed for that performance, upstairs and down and the promenade held a big overflow.

Eva Tanguay and "The Naked Truth" share headline honors with the billing perhaps shading a little in favor of the Careless One. Picking them on a basis of applause Miss Tanguay drew the long straw. The fact that the daring little comedette was in the spot preceding intermission may have cost it a good deal in volume of applause. Perhaps on the same system of selection the Empire City Quartet belonged in next place, although they came along late in the show, with the Musical Cuttys a close contestant. And this in fast comedy company. The Cuttys by count took seven bows, all hands acknowledged three and the last four were taken by the girls.

Miss Tanguay has a whole new repertoire of costumes, beginning with a thin silk gown that clings to her like a wet veil and ending with a rather unwholesome looking frock of red. After the "Salome" dance she bowed her thanks times out of count and finally, still disarrayed in the "Salome" beads, etc. (not much of the latter), made a little curtain speech, telling how she had "read in a 14th Century manuscript" a tradition that the original "Salome" had met her death by accidentally losing her head.

Not to be overlooked in the comedy division were the Elinore Sisters with their new sketch, "It Was a Good Play, But—" in Brooklyn last week for the first time. The Sisters have the talk and clowning running in one-two-three style, and up to their appearance were the laughing hit. Arturo Bernardi gave a touch of oddity to the first half with his quick change act and the subsequent expose. In an enclosed house the straight change sketch at the opening went infinitely better than it did when subjected to the handicaps on Hammerstein's Roof, where it was for so long a feature, and the expose clinched an extraordinarily good impression. The impersonations of musical composers were omitted. Marseilles, contortionist, opened the show with his extremely well dressed and attractive specialty, followed by Sam Williams (under ordinary circumstances deemed worthy of a much heavier position) and closing the show the Follow Anybody Brothers, Collins and Hart, in their "strong" man burlesque.

All of which rich entertainment is packed well within the established running time of a vaudeville bill and makes the biggest and best all-around feature show vaudeville has seen in many a day.

Rush.

125TH STREET.

This week's show at 125th Street runs as few vaudeville entertainments do. Not an act received less than three curtain calls, and the average must have been about five. This in spite of a heavy dramatic sketch and the presence in the bill of an "outsider" in the person of John J. Hayes, winner of the Olympic Marathon in London (New Acts). Ordinarily two acts of this sort would do all sorts of things to the smooth running of a bill, but for some reason the Harlem audience found it a perfect arrangement, and even at the finish had enough enthusiasm in reserve to give "The Hazardous Globe," a first-rate "thriller," emphatic applause.

The show started as well as it finished. Les Frères Cibellis, singers and musicians, did extraordinarily well for a quiet act in that position. The three young men in evening clothes make a very presentable appearance. The excellence of the singing and instrumental music does the rest.

Charles Leonard Fletcher had the "No. 2" place, rather a poor spot for his character change act. He was further handicapped by being forced to close in "one," doing "At the Telephone" in front of a drop very inappropriately showing a portico. Mr. Fletcher holds to his old routine with a change in only two characters. One of the new ones is Ezra Kendall, in the mimicry of whom there is a good deal of Mr. Fletcher apparent. The others of the series, notably the grandfather from "Old Curiosity Shop" and Uriah Heep, scored emphatically.

The Brothers Byrne, the third turn on the bill, came forward just in time with a laughing number. They have cut the act a few minutes, adding a trick with the travesty horse, and the knockabout comedy went with a whoop.

Milt Wood followed with his dancing routine, and stood out even in a conspicuously successful entertainment. Wood was never in better form than upon this appearance, his first since returning from Europe. The character dancing goes rather upon the strength of the perfect execution than upon the skill of Wood's impersonations of vaudeville types. The dancing on a chair was introduced but for a minute, being dovetailed in without a pause, and was a big applause winner.

"The Hazardous Globe" contains a 500-volt thrill. The apparatus and dressing of the act is carefully looked after, and, despite several enforced pauses for the moving about of the motor-cycle, interest is well sustained. The final feat of "loop-the-loop" riding inside the globe is splendidly worked up and the combination of the dizzy riding and the noise of the motor makes one instinctively hold fast to his chair.

Avery and Hart appeared next to closing, got a good start with a capital burlesque of Runner Hayes, and did unusually well for them.

Rush.

De Dio, the foreign dancer engaged for the Martin Beck's Orpheum Road Show, will not appear with that organization when it plays the Colonial week Sept. 21, due to Eva Tanguay's presence on the same program. De Dio will be placed at another of Mr. Williams' theatres for the week.

FIFTH AVENUE.

Notwithstanding that "Salome" has shot its bolt in New York vaudeville, especially at the Fifth Avenue where La Sylphe has endured for seven weeks in "The Home of Highest Class Vaudeville," the program this week is excellent, and of the "highest class" with that exception.

Two big features, the final numbers (Russell Brothers and The Kellinos), are under New Acts. They gave much laughter and applause to the finish naturally. The bill ran without a "wait" on Tuesday evening. This was partially due to The Pelots who opened the show, Fred Pelot cleverly "stalling" while the heavy set was made for Florence Gale and Company. The merit of Mr. Pelot's "stalling" was in his admission of it to the audience, winning an outburst for his semi-humorous speech. This was in "one" where Annie Pelot, looking extremely pretty in a "kid" dress, did a nice "bare-lip" bit. Previously their comedy juggling act had scored decidedly up to a howl when Pelot allowed an apple thrown from the gallery to break upon his head. It is about the best opening number noticed at this house in a very long time.

Stuart Barnes exchanged places with Lily Lena, Mr. Barnes appearing "No. 3" in a brand new routine of songs and talk, the latter including rather well written material upon "Turkish Baths" and "bachelorhood," concluding with a song about "Beware," the best of Mr. Barnes' vocal numbers. A recitation placed second might be dropped. "A Colored Man's Dream" and "What the Parrot Said" are neither very weighty, the last line of the latter scoring only, although Mr. Barnes had no complaint over his reception. It was quite enthusiastic.

Miss Lena is another who has at present a majority of poor singing numbers for her. "Won't You Be My Husband?" is probably the worst, or it may have been the black dress worn. Neither becomes Miss Lena at all. The other gowns are up to the standard established last season by her, but the changes seem to require a trifle longer time now than then. "Down By the Riverside," "Have You Any More Like Mary" (the catchiest in melody), and "Swing Me Higher, Obadiah" were the others. Miss Lena is very popular. She was sufficiently encored to appease the appetite of anyone, but there should be more spice to her lyrics. If Miss Lena has been deferring her possibilities for her critics, she is a very foolish young woman. It's the box office, not the newspapers, which can tell the best story.

"The Girl Who Dared" is Florence Gale in a sketch of that title. Everyone in the house was delighted that Florence did dare, for she displayed herself in a handsome army officer's uniform. It is a comedy sketch bringing many laughs, well handled by the principal who is a charming young woman in appearance, and admirably supported. The setting commends itself to students, particularly for this in vaudeville. Miss Gale in "No. 3" for the show's convenience won much mirth and plaudits. She had the position La Sylphe should have been placed in. Had "The Girl Who Dared" been on "No. 6" no one would have left the theatre.

Pat Rooney and Marion Bent caused a riot, and Marion got a laugh on that "\$900 a week" line. (Marion really didn't, but that may make her feel good). Sime.

HAMMERSTEIN'S.

A "roof show" played Hammerstein's indoors on Monday, an unusual proceeding for the opening of the season, but the difference between it and a regular week was not readily appreciable since the sketch was supplied by Frank A. Gotch and Co. (New Acts). The Gotch piece was "No. 4." Up stairs this week, the wrestling portion of the act only is presented.

The comedy of James J. Morton, the hit of the bill, and who followed the comedy sketch, provided plenty of laughs for the first half. Morton is at home in vaudeville. His nonsensical nonsense brought laughs in roars, and "Take your Girl to the Ball Game" with special verses, a departure for Morton in the singing line, scored very big, the monologist having to fall back on his former material to answer the several encores.

"That" Quartet in its second week changed places with Morton, appearing "No. 3." It was somewhat early for this most excellent of singing organizations. The same repertoire as sung last week was held to with the exception of William Redmond dropping "Childhood" for "Pretty Mary," a selection more capable of showing the fine qualities of his sweet tenor voice. The four boys are of such good address upon the stage in their swagger evening clothes with their full voices that it is a walkaway for them, although the program position this week isn't the most desirable.

Due to Lind, the female impersonator, placed to follow Gertrude Hoffmann in order that this act and setting should not interfere with the feature of the bill in her third month of a consecutive engagement, Tazahara's "Whirlwind Arabs" (New Acts) closed the first half, Lind winding up the show. Collins and Hart with their laughable burlesque, and Winsor McCay were also in the second division.

The Great Eldridge opened the program with sand pictures, doing extra well for that class of offering, closing particularly strong with the novel fire effect he has devised for the finishing view.

In xylophone playing, following the opening number, Gardner and Sommers opened with a medley, played Suppe's "Morning, Noon and Night," concluding with the "U. S. Patrol." A rearrangement would be beneficial to the act. The medley should be replaced, or should have been replaced and also the "Patrol."

There are a number of new and musical selections on the market suitable for xylophones, and which are not over familiar yet to vaudeville. There seems to be no reason why a musical act should hold to one routine continuously. Sime.

The billing about the city for the Colonial this week caused many a smile. Eva Tanguay and "The Naked Truth" are displayed on the sheets. Miss Tanguay's "Salome" receives prominent mention, the lines reaching the readers' eyes the most quickly being "Salome, The Naked Truth."

Formerly the Creo Brothers who appeared for a couple of shows in New York last season, suddenly leaving for their foreign home, will reappear Sept. 21 on the Sullivan-Considine Circuit, under the name of Malea and Bart. It is a comedy bar act, booked by B. Obermayer.

HENDERSON'S.

Every seat in the house was taken Tuesday night, but that does not half express how full the place was. It was a great night for heavy-weight women. There were no less than a hundred and fifty females in the theatre who weighed over two hundred pounds. Twenty could have been selected who would have put Billy Watson's chorus in the App Attell class. The bill is easily up to the average given at the house, although it was quite evident the waiters in the restaurant didn't think much of it, or else they must have been trying to see how hard they could rattle the plates without breaking them. The din was something terrific. Three numbers, Castellane and Brother, Princess Rajah and Lafayette Lamont Troupe are under New Acts.

Kleine Ott Brothers and Nicholson have several new well-chosen selections. The "rag" on the trombones was especially good. The finishing number and the saxophone selection were also very good. There is one new number in the quartet who easily holds his own. The act is as good as ever.

The O'Neil Trio mix up a little of everything in their specialty. The singing is rather light, and the selections could be bettered. Two of the boys do a rather good dance, while the third plays the piano. The ragtime finish on the tambo and bones was very well thought of.

D'Almas Circus is really a dog show. The "monks" (two) have little to do. One in the finish does a forward somersault in an auto. The animals are well groomed and make a nice appearance, but the trainer is apt to hurt the work through the rough handling of the dogs. One canine that was expected to mount and ride a pony seemed in such abject fear that it was a pity to make him attempt it.

The Fraser Trio in their Scotch and Irish dances were very nearly, if not, the hit of the program. The girl is a very pretty dancer, and it was her work principally in the Irish reel that won the act its success.

It has never been quite certain why the Italian singing troupes usually insisted upon wearing unbecoming costumes. It is all cleared up now. The Italian Opera Quartet work in conventional evening dress. Strangely enough it isn't the women who look badly, but the men. It may not be the men, either, but the suits. The singing was very well liked.

Marion and Thompson, two nice appearing, plump young women, put over a musical act, employing the brasses only. They played the "Star-Spangled Banner" and got the Henderson audience on their feet. The Three Beatties run through the routine of club throwing with no misses. Nothing new is shown. Some fast passing of the clubs would help materially. Dacey and Chase might just as well have been playing in O'Connor's. Their talk couldn't be heard in the second row.

The Robinson-Parquette Trio are showing the old offering with a new comedian, who scored strongly in what he called an imitation of Bert Williams. Williams receives too much credit. It is very good, but unlike Williams. The act as a whole should work out better than the former one.

Desk.

VARIETY ARTISTS' ROUTES FOR WEEK SEPT. 14

WHEN NOT OTHERWISE INDICATED.

(The routes here given, bearing no dates, are from SEPT. 13 to SEPT. 20, inclusive, dependent upon the opening and closing days of engagements in different parts of the country. All addresses below are furnished VARIETY by artists. Addresses care managers or agents will not be printed.)

"C. R." in the list indicates the route of the circus named, with which the artist or act is with, and may be found under "CIRCUS ROUTES." "B. R." "BURLESQUE ROUTES."

ROUTES FOR THE FOLLOWING WEEK MUST REACH THIS OFFICE NOT LATER THAN TUESDAY MORNING TO ENSURE PUBLICATION.

A

A B O D Girls, 220 W. 96, N. Y.
Abdallah Bros., Three, 417 E. 14, N. Y.
Abbott, Andrew, Co., 207 W. 38, N. Y.
Aston & Kierle & Co., 1223 Broadway, N. Y.
Acker & Gilday, 107 W. 43, N. Y.
Adair & Dolla, Barnum & Bailey, C. R.
Adair, Art, Hagenbeck-Wallace, C. R.
Adams, E. K. & Co., 97 Louis Ave., Indef.
Adams & Halligan, 2508 Wabash, Chicago.
Adams, Mabelle, Haymarket, Chicago.
Adams, Ben, 249, Champaign, Ill.
Agos, John, Ringling Bros., C. R.
Abern, Chas., Troupe, Bennett's, Montreal.
Aberns, The, 200 Colorado, Chicago.
Alabama Comedy Four, 223 W. 30, N. Y.
Albino & La Brant, 213 E. 20, N. Y.
Alberto, Barnum & Bailey, C. R.
Albertus & Miller, Monrovia, Cal. c. e. Miller.
Aldo & Vanerson, 21, Fair, Rockville, Conn.
Alexander, Rose, Midget, Wildwood, N. J., Indef.
Alexandra & Bertie, 41 Acre Lane, London, Eng.
Anderson, Madge, Orpheum, Minneapolis.
Allen, A. D. Co., Pol's, Scranton, Pa.
Allen, Ed, Campbell Bros., C. R.
Allen, Searle & Violet, 223 E. 14, N. Y.
Allen, Leon & Bertie, 118 Central, Oskosh, Wis.
Allison, Mr. & Mrs., Colonial, Richmond, Va.
Allman, Joe, Lyceum, Chicago.
All, George, 218 W. 58, N. Y.
All, Hunter, All, Claude St. & N. Y. Ave., Jamaica, N. Y.

Armond, Grace, Windsor Clifton Hotel, Chicago.
Armstrong & Levering, Empire, B. R.
Armstrong & Verne, Orpheum, Sioux City, Ia.
Arnot & Guna, 215 6th Ave., N. Y.
Arthur, W. J. Columbia, Knoxville, Indef.
Astoria, The, 42, Edwards Pl., Hightwood, N. J.
Astralis, The, 210 W. 444, N. Y. City.
Atlantic Comedy Four, 123 Stockholm, Brooklyn.
Auberts, Les, 14 Frobel Str. Ill., Hamburg, Ger.
Auburn, Three, 225 Beacon, Somerville, Mass.
Avers, The, 27 Hoyden, Southside-28-29, Eng.
Avers, Capt. Geo., 13 Lawrence Rd., St. Helier, London, England.
Austin, Claude, 56 No. Clark, Chicago.
Austin, Tossing, Palace, Bath, Eng.
Avery & Pearl, 623 Wash. Boul., Chicago.
Ayres, Howard, 230 Ritzer, Phila.
Azora, Miss, Barnum & Bailey, C. R.

B

Bader, La Velle Trio, Orpheum, Minneapolis.
Bachman, Marie, Gra., Los Angeles, Indef.
Baerstein, Harry, Bijou, Racine, Wis., Indef.
Baker, Nat. C., 23 Division, N. Y.
Baker, Chas. B., 72 Morningstar, N. Y.
Baker & McIntyre, 2224 Reno, Phila.
Baker Troupe, Ringling Bros., C. R.
Banks & Newton, 1553 Broadway, N. Y.
Bannocks, The, Barnum & Bailey, C. R.
Banta Bros., Pol's, Chicago, Indef.
Baldwin & Shea, 701 Pine Grove, Chicago.

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VARIETY Prints No Route Not Received Direct

Alpha Trio, Star, Chicago.
Alpine Troupe, Ode Bros., C. R.
Alrona Zoller Trio, Atlantic Gardens, N. Y. C.
Alvord, Ned, Ringling Bros., C. R.
Alvares Troupe, Ringling Bros., C. R.
Alvaretta, Three, Jersey Lilies, B. R.
American Banjo Four, 1451 Broadway, N. Y.
American Comedy Four, 201 Dearborn, Chicago.
American Dancers, Six, Colonial, N. Y.
American Trio, 56 Penn Ave., Newark, N. J.
American Newsboys Quartet, Family, Davenport.
Anderson & Ellison, 212 Chestnut, Erie, Pa.
Anderson & Goines, Mohawk, Schenectady.
Angell Sisters, 604 W. N. Y., Indianapolis.
Apollo Bros., 249 W. 4, N. Y. C.
Araki's Troupe, Fair, Chippewa Falls, Wis.
Archer, Obie, Bijou, Newark, Ohio, Indef.
Ardell Bros., 214 Sandals, Canton, O.
Ardell, Lillie, Hull, Mass., Indef.
Ardelle & Leslie, 19, Broeyel, Rochester.
Ardo, Ringling Bros., C. R.
Arlington, Harvey, 2170 Wylie, Pittsburg.
Ardo & Eddo, Circus Arena, Montreal.
Arnold & Felix, Jamaica, L. I.
Arberg & Wagner, 1412 Tremont, N. Pittsburg.
Arissonas, The, 148 W. 68, N. Y.
Arlington Four, Proctor's, Newark.
Armita & Burke, 519 Ringgold, Cincinnati.

Billings & Blaney, 126 Endicott, Worcester.
Barber & Palmer, Crescent, Chattanooga, Tenn.
Barrow, Musical, 1215 Jefferson, Brooklyn.
Barnes & Crawford, Colonial, Norfolk, Va.
Barry & Hughes, Green Boom Club, N. Y.
Barrett, Marjorie, Hotel Hargrave, N. Y.
Barry, Katie, 541 W. 188, N. Y.
Barry & Hughes, Orpheum, Spokane.
Barry & Wolford, Orpheum, Reading.
Battis, Carl Wm., Pine Lake, Ind.
Barnes & Conway, City Sports, B. R.
Batro & McCue, 519 No. Second, Reading.
Bartlett, Mr. & Mrs. Guy, 353 W. 54, N. Y.
Bartlett, Al., Hunt's Hotel, Chicago.
Barnett, John, 5185 Chancellor, Phila.
Bates & Ernst, 201 So. University, Peoria, Ill.
Bates, George, Barnum & Bailey, C. R.
Bates & Neville, 46 Gregory, New Haven.
Baxter, Sid & Co., 940 Myrtle, Oakland, Cal.
"Barton," 2531 N. Hollywood, Phila.
Bawn, Harry, Empire, Camberwell, S. E., London, Eng.
Baum, Will, 97 Walcott, New Haven.
Bay City Quartette, 1595 Gates, Brooklyn.
Beans, Geo. A., Orpheum, Seattle.
Be Anos, The, 3442 Chariton, Chicago.
Beyer, Ben & Bro., Shubert, Utica.
(Continued on page 19.)

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Permanent Address _____			
Temporary " _____			
Week	Theatre	City	State

CARDS WILL BE MAILED UPON REQUEST

NEW ACTS

(Continued from page 13.)

"The Graphophone Minstrels" (4).
Minstrels.
Full Stage (Interior).
"Merry Makers."

The minstrels are really a male quartet. They occupy the stage minstrel-fashion, devoting their efforts mostly to singing. The few excursions into talk went rather well, but it was the quartet singing that served to best advantage. Nick Voerg has a freak tenor running into some high falsetto notes, while John Billsbury's powerful bass gave the combination some rather florid harmony. The other two members are Ed and Fred De Forest, both doing nicely with solo. The number was liked immensely and called for three encores. The minstrels all have parts in the burlesque show, Voerg's voice letting him in for a disagreeable "Ciao" character. *Rush.*

Russell Brothers.

"Our Servant Girls" (Comedy).

19 Mins.; Three (Bedroom: 14); One (4).
Fifth Avenue.

Did Jimmy Russell always take his "fall" as "Sarah Bernhardt" on the right side of the stage, and didn't he formerly wear a black veil, and did he always say "I thought I saw \$2" while giving that imitation? Didn't Jimmy formerly let loose a yell, and when John said "What's the matter?" then Jimmy would pull the famous "two" remark? It's so difficult to remember everything in the old acts. But other than these minor items, and a new expression with many "S's", there's no change in the Russell Brothers, even to John telling Jimmy (in "one") in song about "Where the River Shannon Flows." If John ever requires an understudy, Jimmy ought to be able to qualify for that song; also he should be entitled to sit in a chair now while John sings. It's not like the old days, we're all growing older. List in evidence to the appearance of Flora Bonfanti Russell, a young girl and probably the daughter of one of the brothers, who is very pretty in looks, a pink ballet dress and execution of a toe dance, employing the more simple of the ballet steps. Miss Russell has great promise as a ballerina and made a decided hit. She was surely entitled to it. A sweeter appearing miss has seldom been seen upon the stage. There's a new generation awaiting the Russell Brothers, willing to laugh at Jimmy just as heartily as ever. There's no doubt there will always be. It's one of the many old acts which went out, came in, goes out and comes in, and could stay in as long as it wanted to. Acts like the Russell Brothers wafting back the "variety days" cause reflection upon these very much mixed days of "vaudeville." *Sime.*

OUT OF TOWN

"La Petite Revue." (7).

Musical.

27 Mins.; Two (Special set).

Empire, Hoboken, N. J.

The act is billed as "An old idea, Twentieth Centuryized by Charles Lovenberg." It is an elaboration of the old puppet with human face as used at present by Fannie Rice. Old idea enough, certainly, but as

presented here it is novel. The opening shows a miniature stage with six figures representing "Stage Celebrities of To-day": Anna Held, Emma Calve, Eva Tanguay, Andrew Mack and Montgomery and Stone. Each sings a verse and chorus made familiar by the original. Eva Tanguay's "I Don't Care" appeared to be the favorite. The second part is divided into two tableaux, each introducing six of the principal characters of a comic opera. "The Chimes of Normandy" and "Pinafore" are the operas chosen, and several solos and concerted numbers are sung effectively. The third part is "A Slumberless Serenade," and is the inevitable "cat" concert. Mr. Lovenberg would do well to drop this last number and finish with the chorus from "Pinafore," much stronger. Introductory verses are sung by the seventh member of the company while changes are made. The voices are not strong individually, but the choruses are very good, and the act should prove popular. It was very well received here. *John Kay.*

Brothers Phillipi

Acrobatic.

Open Full Stage, Close in "One" Keith's, Phila.

Showing a well worked out routine of hand-balancing feats, many used in other acts of the best grade in this style of work, the act of the Phillipis will attract attention through the clean-cut performance given by the pair, the neat dressing and the general appearance of the act on the stage with the well-kept apparatus used. A single hand-to-head stand, the understander mounting stairs and one or two hand-to-hand figures, not remembered in any other act seen here, add a bit of novelty to the offering. The finish, the top mounter doing a headstand on the hand of his partner, is a great trick when the weight of the top-mounter is considered and it took the pair off to well merited applause. The Phillipi Brothers is a foreign act. It is a first-class offering and can hold its own. *George M. Young.*

Creston Clarke and Co.

"The Old Timer"

25 Mins.; Full Stage (Interior).
Keith's, Phila.

For his initial appearance in vaudeville, Creston Clarke has a sketch of his own writing based upon a somewhat familiar theme which affords him a capital, if brief, opportunity to display his talents as an exponent of Shakespeare. The scene presents the incident of an actor of the old school endeavoring to instruct a young "new school" actor with histrionic aspirations in the true interpretation of the role of Shylock. The rehearsal is held in the lodgings of the old actor, who is partaking of a frugal meal with his niece. The piece is light in texture, but well written. It drags considerably at the point where the young man is being rehearsed through too much repetition. Mr. Clarke was accorded a warm welcome and his "reading" was enjoyable. Harold De Becker overplayed as the young man. Frances Reubens filled the small part of the niece acceptably and Harry Dornton was the "prompter." The new sketch should find recognition as a classic in vaudeville through the artistic treatment by Mr. Clarke. *George M. Young.*

Cook and Verdon.

Dancers.

15 Mins.; One.

People's, Ottawa, Can.

Harry Cook has joined with Jos. Verdon, opening with a song, followed by waltz clog by both, closing with some of the fastest double work yet seen here. Both are neatly outfitted in tennis attire and promise to be one of the coming teams.

Otto G. O'Regan.

The Chagnons.

Mimicry and Comedy.

15 Mins.; Full Stage.

People's, Ottawa, Can.

The Chagnons have some fast talk and a duet, nicely rendered, with several minutes of clean comedy. Mr. Chagnon imitates the phonograph, also musical instruments. The act is a very good one.

Otto G. O'Regan.

"Gibson Girls" (12).

20 Mins.; Full Stage (Exterior).

Shea's, Buffalo, N. Y.

Taken from "The Belle of Mayfair" the act is very pretty in setting, an exterior. Several tableaux are given in which the statuesque girls step out of the famous black-and-white Gibson pictures to good effect. Especially "The Lovers," in which little Bettie Bell was pleasing as Cupid. "My Little Girl Is a Shy Little Girl" and "Why Do They Call Me a Gibson Girl?" were the singing numbers. Violet Holmes and Daisy Smyth introduced some excellent fancy dancing, and the posing by "The Gibson Girls," especially Margaret Rutledge, assisted by Harry Husk, were well carried out and entitled to first place in the playlet, a big hit on an excellent program.

Dickson.

Mabel Russell and Johnny Stanley.

18 Mins.; One.

Young's Pier, Atlantic City.

Mabel Russell, last seen here in a single singing act, and Johnny Stanley, late of Gus Edward's "Blonde Typewriters," offer a mixed act of singing and talking. On Monday it was rough and needed toning down. Stanley, who can dance, is lacking in this respect, although he has a good chance to score. They offer a very funny hotel scene. The burlesque "Merry Widow" dance is an excellent finish. Both are capable and should do better in an act written especially for them. This looks as though they had put it together themselves.

Sig.

Bert Kahlmar and Jessie Brown, the two latest leading figures of the recent "The Follies of Vaudeville," have prepared an act by themselves. They will appear Sept. 21 at Camden, booked by Ed. S. Keller.

Fred Ward, formerly of Fields and Ward, left this week for Denver where he will permanently reside. Al Fields is reported to have a sketch in hand in which he will appear with a company of four people.

James J. Butler, president, and John H. Whallen, treasurer of the Empire Circuit Company, are in New York this week. General business brings them, according to the statement from the Empire Headquarters.

(Continued from page 18.)

Beard, Billy, Geo. Primrose's Minstrels.
Beattie, Bob, 504 E. 143, N. Y.
Beatties, Juggling, 187 Park, Paterson.
Beauvais, Arthur & Co., Majestic, Birmingham.
Bedell Bros., 211 E. 14, N. Y.
Bedini, Donat, & Dogs, 220 W. 38, N. Y.
Beecher & Mays, Lyric, Bridgeport, N. J. Indef.
Belmont, L., Musical, 340 E. 57, N. Y.
Belmont, A. G., Grand, Robbins, O. R.
Belmont Bros., 181 E. 14, N. Y.
Belmont Bros., Liverpool, Eng.
Bell & Richards, 211 E. 14, N. Y.
Bell, Crystal, 305 Wayne, Hamilton, O.
Bell, Frank, 1848 Broadway, N. Y.
Bell, Chas., Ringling Bros., O. R.
Bell, Hazel, Ferns, New Castle, Ind.
Bells, The, Barnum & Bailey, O. R.
Bennett, Laura, 14 Linden, Jersey City, N. J.
Bennett, Musical, 253 Dean, Brooklyn.
Benson, Musical, Gen. Del., Chicago.
Benton, Lew, 220 W. 38, N. Y.
Bentley, Musical, 111 Clippier, San Francisco.
Benton, Maggie, 114 Tibbet, Springfield, O.
Berkus, The, 400 W. 30, N. Y.
Bergin, E. Howard, Adelbert Hotel, Kansas City.
Bernier & Stella, 23 Haywood, Providence.
Berry & Berry, Mohawk, Schenectady.
Beverly, Frank & Louise, 225 Merrick, Detroit.
Beverly, Todd, 143 Atlantic City.
Bieha, Musical, Lodge, Clowdcroft, New Mex.
Big City Quartette, Orpheum, Los Angeles.
Big Four, 50 Boulevard Ed., Weehawken, N. J.
Billings & Blanny, 193 Endicott, Worcester, Mass.
Bingham, 335 Beacon, Somerville, Mass.
Bingham, Kittle, 335 Beacon, Somerville, Mass.
Blinney & Chagnon, 143 Atlantic City.
Birch, John, 123 W. 45, N. Y.
Black & Leslie, Hippo, Huntington, W. Va.
Black Path, 170 Madison, Hinton, W. Va.
Blamphin & Hehr, Golden Crooks, B. R.
Blondell, J. George, 50 E. Houston, N. Y.
Bliss Cadets, 51 Glasgow, Boston.
Bliss Comedy Trio, 25 E. B. R.
Blanchard, Eleanor, National, San Francisco.
Blitzer, Joseph, 206 River, oboken, N. J.
Blush, T. M., 3241 Haywood, Denver.
Blair, Rose, 70 W. 50, N. Y.
Boorum, Mattie, 154 Clifton Pl., Brooklyn.
Booth & Goss, 555 Broadway, N. Y.
Boothblack Quartette, G. H. Y. Indianapolis.
Bokker, Henr., 63 Forsyth, N. Y.
Boises, Five, 44 Curtis, Grand Rapids.
Borella, Arthur, Barnum & Bailey, O. R.
Bottomley Troupe, N. A. C., 18 Cedar, Brooklyn.
Boudon & Quinn, Tom's River, N. J.
Bowen & Florence, Wonderland Pl., Bevere, Mass., Indef.
Bowers Comedy Quartette, Clark's Runway Girls, B. R.
Bowers & Smith, Oliver, Everett, Mass.
Borani & Navarro, 130 E. 19, N. Y.
Bowen & Vetter, 313 N. Wash., Baltimore.
Borani Troupe, Hagenbeck-Wallace, C. R.
Bordon & Zeno, 600 N. Wood, Chicago.
Bowers, Walters & Crooker, Orpheum, Kansas City.
Bowman Bros., 326 W. 43, N. Y.
Boyer, Jack, Treu, Trenton, N. J.
Boyd & Voss, 119 E. 14, N. Y.
Boys, Two, Orpheum, Atchison, Kas.
Bradford, The, 230 W. 41, N. Y.
Bradna & Derrick, Barnum & Bailey, O. R.
Bradley & Davis, Barnum & Bailey, O. R.
Brady, The, 206 W. 43, N. Y.
Brigham, Anna, 25 Chicago, Birmingham.
Brin, L. B., 23 Haymarket, London, Eng.
Brantford, Tom, Park Hotel, Port Chester, N. Y.
Breen, The, Campbell Bros., C. R.
Breen, Harry, Empire, Paterson, N. J.
Bridamoure, 1402 Broadway, N. Y.
Brissson, Alice, Barnum & Bailey, O. R.
Britton, Eddie, Coliseum, Burlington, Ia., Indef.
Brou, Billy, 1553 Broadway, N. Y.
Brooks & Clark, 2464 Paton, Philadelphia.
Brooks & Jeanette, 1602 Madison, N. Y.
Brooks & Veddler, Grand, Victoria, B. C.
Brotherhood, Barlowe & Co., Grand, Sacramento.
Brown, The, 143 E. D., No. 8, Toledo, Kas.
Brown Bros., Kealey, Majestic, Milwaukee.
Brown, E. Jay, Orpheum, Marietta, O.
Brown, George, Barnum & Bailey, C. R.
Brown & Navarro, 4 W. 135, N. Y.
Brown & Wilmet, 71 Glen, Malden, N. Y.
Brown & Wright, 244 W. 43, N. Y.
Brownings, Florence, New York.
Browning, Mr. & Mrs., Hotel Everett, N. Y.
Browning & Le Van, 895 Cauldwell, N. Y.
Bruce, The, 1525 State, Chicago.
Brunettes, Cycling, Morgan, Sharou, Pa.
Bryant & Saville, Norumbega Pk., Boston.
Burke & Flinn, 44 7th Ave., N. Y.
Burton & Brooks, Fair Haven, N. J.
Buch Bros., 96 Milton, Brooklyn.
Buckley, Musical, 1240 Brook, N. Y.
Buckeye Trio, 646 E. Center, Marion, O.
Burdette, Madeline, 212 W. 44, N. Y.
Burke, John & Mae, 10, Orpheum, Butte.
Burke, John P., Flood's Park, Baltimore.
Burke's Dogs, Ringling Bros., C. R.
Buckeye State Four, 2384 E. 57, Cleveland.
Burcos & Clara, Barnum & Bailey, C. R.
Burgess, Harvey J., 637 Trenton, Pittsburgh.
Burke, Wm. H., 84 Barstow, Providence.
Burke-Toubey & Co., East Haddam, Conn.
Burke & Urline, 119 E. 14, N. Y.
Burns, Morris & Co., 54 Herten, Jersey City.
Burns & Emerson, 1 Place Boledien, Paris.
Burns & Robbins, Bijou, Newark, Indef.
Burnell, Lillian, 511 W. North, Chicago.
Burt, Glenn, Champagne Girls, B. R.
Burt & Stanford, Hathaway's, New Bedford.
Burton & Burton, Al Beebe, B. R.
Burton, Hughes & Burton, Annex, Auburn, N. Y.
Burton, Matt, 1185 Valencia, San Francisco.
Burton & Shea, 111 7th Ave., N. Y.
Burrows, Travers Co., Verplanck, N. Y.
Bush & Elliott, Bijou, New Brunswick, N. J.
Bussler, Walter H., Orpha, Madison, Wis., Indef.
Butler, John, 1622 Broadway, Pittsburg.
Buttoss, The, Ringling Bros., C. R.
Busch, Johnny, Gen. Del., Atlantic City, Indef.
Butler & Lamar, 231 S. Bouvier, Philadelphia.
Buxton, Chas., Crystal, Meunah, Wis., Indef.
Byers & Hermann, Orpheum, Sioux City.
Byrd & Vance, 1622 Broadway, Chicago.
Byron & Blanch, 100 So. Jersey City.
Byron & Langdon, Columbia, St. Louis.
Byron's Musical Five, 5138 Indiana, Chicago.

Caesar & Co., Frantz, St. Charles Hotel, Chicago.
Campbell & Cully, 1633 Bourbon, New Orleans.
Calders, A. K., 125 Washington, Hoboken.
Call Sisters, Empire, Paterson, O., Indef.
Calist & Waldron, 251 W. 92, N. Y.
Calvin, James, 445 W. 64, Chicago.
Callahan, Joseph, 1533 Broadway, N. Y. City.
Callahan & St. George, Halloway, London, Eng.
Cameron & Flanagan, 705 4th, Ft. Madison, Ia.
Cannon, Jack & Glida, Hotel Bedford, Boston.
Carbony & Bessie, 181 E. 14, N. Y.
Carney & Stamps, 1553 Broadway, N. Y.
Carbony Bros., Bennett's, London, Eng.
Carillo, Leo, Orpheum, Omaha.
Carlie & Baker, 127 W. 53, N. Y.
Carlie's Lariat Experts, Lyceum, Washington.
Carrie, Mile., Orpheum, Omaha.
Carles, Chas., 104 W. 40, N. Y.
Carol Sisters, 810 W. 140, N. Y.
Carmen, Frank, 21, Family, Butte.
Carmen Sisters, Empire, San Francisco, Indef.
Carmontilla, Columbus Flat 5, Jacksonville.
Carroll & Cooke, Hotel York, N. Y.
Carroll & Judge Trio, Ringling Bros., C. R.
Carroll, Nettie, Barnum & Bailey, O. R.
Carson & Willard, Keith's, Providence.
Carson & Devereaux, 305 Syracuse, Evansville.
Carson Bros., 638 E. Brooklyn.
Caron & Farum, 325 E. 34, N. Y.
Carver, Chas. J., "Milton," Queens, Sydney, Aus.
Carter, Taylor & Co., 711 E. 176, N. Y.
Carter & Waters, 153 Greenwood, Buffalo.
Carters, The, 621 Ninth, LaSalle, Ill.
Cartmell & Harris, 130 Nevada, Brooklyn.
Carver & Murray, 220 W. 38, N. Y.
Casetas, The, 4013 So. Artesian, Chicago.
Cass & Coney, 185 W. 8, Elmhurst.
Cassidy & Le Clair, Orpheum, Phila.
Cassid & De Verne, Unique, Des Moines.
Cassidy, James J., 125 E. 15, Phila.
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Castano, Edward, 104 W. 8, N. Y.
Cassidy & Le Clair, Orpheum, Phila.
Cassid & De Verne, Unique, Des Moines.
Cassidy, James J., 125 E. 15, Phila.
Cassin & Reeves, Crystal, Sioux City, Ia.
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Cobb's Corner

SATURDAY, SEPT. 12, 1908.

No. 133. A Weekly Word with WILL the Wordwright.

"SUNBONNET SUE"

Now an emphatic hit. Am ready to let loose.

"BAREFOOT DAYS"

Now an emphatic hit. Am ready to let loose.

"THINK ONE LITTLE THINK OF ME"

Now an emphatic hit. Am ready to let loose.

"CHEER UP, CHARLIE"

Now an emphatic hit. Am ready to let loose.

"THAT FIRST GIRL"

Now an emphatic hit. Am ready to let loose.

"ALL THE WAY UP TO THE MOON, BOYS"

Now an emphatic hit. Am ready to let loose.

F. S.—Send at once to Gus Edwards for "Sue."

WILL D. COBB

WORDWRIGHT.

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Emerald, Maude & Chas., 76 Rockwell Pl., Bklyn.
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Emerson & Baldwin, Hausa, Hamburg, Ger.
Emerys, The, Dedham, Mass.
Emmett & Lower, 2438 Turner, Phila.
Emperors of Music, Four, 451 W. 34, N. Y.
Empire Comedy Four, Queens Hotel, London, Eng.
"Enigmarelle," Garrick, Wilmington, Del.
Epps & Loretta, 210 W. 27, N. Y.
Erb & Stanley, Moline, Ill.
Ergott & King, Circus Sinsinelli, Warsaw, Russia.
Emeralds, 8 Union Square, N. Y.
Epe, Dutton & Epe, Orpheum, Butte.
Eugene Trio, 808 E. Grange Grove, Pasadena, Cal.
Emmett, H. W., 2438 Turner, Phila.
Evans & Lloyd, Hudson, Union Hill, N. J.
Evans, Marie, 4622 Calumet, Chicago.
Everett & Eckard, Unique, Minneapolis.
Evers, Geo. W., Majestic, Madison, Wis.
Excels, Louise, Hagenbeck-Wallace, O. R.

F

Faber, Aista, Hagenbeck-Wallace, O. R.
Fagan & Meriam, Shirley, Mass., indef.
Fairchild, Mr. & Mrs., 141 Wells, Wilkes-Barre.
Fairchild, Violet, 405 N. Marshallfield, Chicago.
Falla, Billy A., 594 Syell, Rochester.
Farnon & Binsley, Dunlop Hotel, Atlantic City.
Farland, Camille, Rice & Barton's Gaiety, B. R.
Farb, Dave, 915 W. 4, Cincinnati.
Farrell & Le Roy, 1721 First, N. W., Wash., D. C.
Farrell, Charlie, 332 Main, W. Everett, Mass.
Farrell, Billy, Moss & Stoll, London.
Fasscos, Four, Barnum & Bailey, O. R.
Fantasia, Two, Bijou, Travers City, Mich.
Fay, Anna & Melrose, Elkhart, Ind.
Fay, Coley & Fay, 1553 Broadway, N. Y.
Fay, Eva, 139 W. 43, N. Y.
Fays, The, 138 W. 47, N. Y.
Fell, Pearl Ciccone, Palace Hotel, Chicago.
Fentelle & Carr, Orpheum, Salt Lake.
Faust Brothers, 242 W. 45, N. Y.
Favars, Marguerite, Saratoga Hotel, Chicago.
Fay, Ray F., Alamo, Cedar Rapids, Ia., indef.
Ferguson, D. & B., Bijou, Duluth, Minn.
Ferguson & Du Pree, 313 E. 71, N. Y.
Ferry, Human Frog, 504 So. 21, Phila.
Fiddler & Shelton, Polli's, Bridgeport.
Fischer, Joe G., 249 Market, Newark.
Fish Bros., Theatrical, Lynn.
Fields & Hanson, Bennett's, Hamilton.
Fields, Harry W., Colonial, Norfolk, Va.
Fields, W. C., Hippodrome, London, Eng., indef.
Fields, Will H., Bijou, Superior, Wis.
Fillmore, Nellie, 641 W. Garfield, Chicago.
Filson & Errol, 230 Magnolia, Hollywood, Cal.
Fink, Henry, Standard, St. Louis.
Finn & Ford, Bijou, Oshkosh, Wis.
Fisher Troupe, Barnum & Bailey, O. R.
Fisher, Mr. & Mrs., 531 Wash., Brookline, Mass.
Fisher & Fisher, Savoy, Fall River.
Fiske & McDonough, 733 Jennings, N. Y.
Fitzhugh, The People's, Weatherford, Texas.
Flaherty Dan, City Sports, B. R.
Flatow & Dunn, 111 W. 96, N. Y.
Fletcher, Chas. Leonard, Trent, Trenton.
Flyn, Jas. A., 1213 Penn Ave., Washington.
Florida, Nellie, 241 W. 43, N. Y.
Florence, Sir, Barnum & Bailey, O. R.
Floods, Four, Empire, Hoboken.
Flynn, Earl, 3334 Prospect, Kansas City.
Foley, Jack, Ringling Bros., O. R.
Forber, The Marvel, 153 W. 9, So. Boston.
Force & Williams, Lyric, Houston.
Fords, Famous, Majestic, Little Rock.
Fortuna & De Virne, Hagenbeck-Wallace, O. R.
Foreman, Edgar & Co., 1553 Broadway, N. Y.
Forster, George, 86 N. Clark, Chicago.
Forster, E. & Dog, 211 Pearl, Brooklyn.
Fox & Evans, Van Nest, Frisco, Cal.
Fox & Hughes, Empire, Boise, Idaho, indef.
Fox, Will H., 14 Leicester, London, Eng.
Foster, Geo. I., 2930 York, Philadelphia.
Fox, Imro, Majestic, Chicago.
Fox & Paddock, 245 W. 37, N. Y.
Foy Bros., Grand, Circo Bell, Mexico, indef.
Franklin, Billie, 708 E. B. W., Washington, D. C.
Friend & Downing, 1854 7th, N. Y.
Frederick's Musical Trio, 107 E. 31, N. Y.
Fredians, Great, Barnum & Bailey, O. R.
Fredo, George, 207 E. 14, N. Y.
Franka, Jessie J., Hagenbeck-Wallace, O. R.
Freeman Bros., Rose Sydel's London Belle, B. R.
Freeman, Frank E., Hastings' Show, B. R.
French & Ingram, 71 Lincoln, Chicago.
Frevoil, Frederick, O. H., Kingston, Pa.
Frost, Chris., 317 W. 4, Fairbank, Minn.
Frost & Weyman, Grand, Fargo, N. D.
"Fun in a Boarding House," Alhambra, N. Y.
Fuller, Ida, 138 Alexander Ave., N. Y.

Fullerton & Dersey, Family, No. Tonawanda, N. Y.
Fullerton, Lew J., Star, Geneva, N. Y.
Fulton, May, 120 W. 16, N. Y.

Gaffney Girls, Five, 494 W. Madison, Chicago.
Galletti, Moukya, 604 Maplewood, Chicago.
Galand, 82 Sumner, Brooklyn.
Galloway, Bert, Davis, Braddock, Pa.
Gardner, West & Sunshine, 141 Meriden, Boston.
Gardner Children, 1938 No. 8, Phila.
Gath, Carl & Erma, 44 Cass, Chicago.
Gardner, Eddie, 27 High, Newark.
Gardners, Three, Majestic, Lincoln, Neb.
Gardner, Georgia & Co., 1537 Montrose Blvd., Chicago.
Gartelle Bros., 416 S. Main, Gloversville, N. Y.
Gaston & Green, Orpheum, Memphis, Tenn.
Gavin, Platt & Peaches, Bennett's, London, Can.
Gaylor, Bobby, 5002 5th Ave., Chicago.
Gaylor, Chas., 708 17, Detroit.
Gaylor & Graff, 244 W. 16, N. Y.
Gehrue, Mayme & Co., 200 E. 83, N. Y.
Genaro & Band, 408 W. 30, Spokane.
Georgetta, Great, 104 E. 14, N. Y.
Geromes, The, Barnum & Bailey, O. R.
Geyer, Bert, 818 N. F St., Richmond, Ind.
Gibson, Fay, Standard, Davenport, Ia., indef.
Gibson, Sidney C., Orpheum, Oakland.
Gilbert, Jane, 400 W. 23, New York.
Gillette Sisters, 60 Manhattan, N. Y.
Gill & Akor, Bijou, Saginaw, Mich.
Gilmaine, 50 W. Eagle, E. Boston.
Gilmore, Mildred, City Sports, B. R.
Grimes, T. & G., Grimes Corners, Newfield, N. J.
Gladstone, Ida, City Sports, B. R.
Glesson, John & Bertha, & Houlihan, Polli's, New Haven.
Glover, Edna May, Robinson's, Cincinnati.
Godfrey & Henderson, 1553 Broadway, N. Y.
Godfrey & Erriksen, Park Hotel, Chicago.
Goets, Nat., 1818 Tree, Donora, Pa.
Goldberg, Bert, Harris, Braddock, Pa.
Goldsmith & Hoppe, American, St. Louis.
Golden Gate Quintet, 348 W. 58, N. Y.
Golden & Hughes, Milford, Mass.
Goldin Russian Troupe, Sells-Floto, O. R.
Golems, Six, Ringling Bros., O. R.
Goodwin & Lane, 3485 Chestnut, Philadelphia.
Gorman & Gorman, 202 E. 14, N. Y.
Gorman, Maria, Green Hotel, N. Y.
Goolmans, Musical, Continental Hotel, Chicago.
Gordon, Cliff, 8 E. 106, N. Y.
Gordon & Hayes, 291 Wabash, Chicago.
Gordon & Le Roy, 1777 Atlantic, Brooklyn.
Gordon & Shanon, 115 W. 46, N. Y.
Gordon & Mary, Main St., Peoria, Ill.
Gorman & West, 53 E. 83, N. Y.
Goshen, Alice, 200 Mermaid, Coney Island.
Gossans, Bobby, Barlow Minstrels.
Goss, John, Vogel's Big City Minstrels.
Gottlieb, Amy & Co., Orpheum, Zanesville, O.
Grace, Frankie & Wm., Miners American, B. R.
Grace, Linda, Grace, Miners American, B. R.
Graces, The, 225 W. 35, N. Y.
Grant, Bud & Bertha, Proctor's, Albany.
Grant, Sydney, 10 W. 65, N. Y.

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Graham, Geo. W., Scenic, Providence, indef.
Gray & Graham, Lyceum, Marblehead, Mass.
Gratz & Graham, Lyceum, Marblehead, Mass.
Grannon, Ila, Bennett's, Montreal.
Gracey & Burnett, Fair Haven, N. J., indef.
Greve & Green, 409 Nicollet, Minneapolis.
Greene, George, Ringling Bros., O. R.
Gregory, Geo. L. & Co., 948 Lorimer, Brooklyn.
Gregory, Frank, Apollo, Bridgeport, Eng.
Grimm & Satchell, 2072 8th Ave., N. Y.
Grove, Chas. L., 347 Wash., Chambersburg, Pa.
Grove, Harris Milton, & Clayton Sisters, 3620 York Road, Phila.
Gruet & Gruet, Williams Imperial, B. R.
Guerlin, Louis, Metropolitan Hotel, Brooklyn, Conn.

H

"Hadjil," Great Falls, Montana.
Haines & Russell, 943 Muskego, Milwaukee.
Hall, Harry, Ringling Bros., O. R.
Hall, Geo. F., 180 Center, Boston.
Hallman & Collins, Empire, New Castle, Eng.
Hale & Hart, 5 Pond St., Pittsfield, Mass.
Hale, Lillian & Co., 2010 N. Marine, Phila.
Haley, Harry R., 236 Ogden, Chicago.
Halsos & Mackler, Chestnut St., O. H., Phila.
Halliday & Curley, Auditorium, York, Pa.
Halperine, Nan, 509 6th Ave., N. Minneapolis.
Hammond & Forrester, 101 W. N. Y.
Hanon & Lewis, 121 W. 116, N. Y.
Hanon, Billy, 729 No. Western, Chicago.
Haney, Edith & Lee, Jr., 4118 Winona, Denver.
Hanvey, Louis A., Bennett's, Hamilton, Can.
Hanson & Nelson, 362 10th, Brooklyn.
Harney & Haynes, Gen. Del., Baltimore.
Harris & Randall, Palace Hotel, Chicago.
Harcourt, Frank, 44 Pleasant, Worcester.
Hardig Bros., Barnum & Bailey, O. R.
Hardman, Joe, Family, Butte.
Hart, Fred, 893 8th Ave., N. Y.
Hart, Fred, 1103 Jackson, N. Y.
Hart, Willie & Edith, 1918 S. 11, Phila.
Harvey, W. S. & Co., Orpheum, Minneapolis.
Hartzell, George, Ringling Bros., O. R.
Harland & Rollinson, 16 Repton, Manchester, Eng.
Harmonious Trio, 3330 N. 14, St. Louis.
Harris, Sam, Vogel's Minstrels.
Harrison & Lee, 308 Oak, Dayton, O.
Hart Bros., Hagenbeck-Wallace, O. R.
Harrington & Lester, 507 E. 13, Chicago.
Harvey & Herr, 146 Luna, E. Liberty, Pa.
Harris, Hattie, 504 So. 21, Phila.
Harris, Joe, Revere House, Chicago.
Harvey, Elsie, Auditorium, Lynn.
Harvey, Harry, 8110 Cottage Grove Ave., Chicago.
Has, Hash, 914 Cherry, Williamsport, Pa.
Hasean, Ben All, Luna Villa, Coney Island.
Haskell, Loney, 47 Lex. Ave., N. Y.
Hastings & Wilson, Majestic, Little Rock.
Hatches, The, 152 W. 27, N. Y.

Hawkins, Jack, Hippo, Lexington, Ky.
Hayes & Haley, 147 W. 127, N. Y.
Hayes & Wynn, Empire, Stratford, London, Eng.
Hayes & Johnson, West Indies, Panama, indef.
Hayman & Franklin, Hippo, Southampton, Eng.
Heagney, John, 442 W. 33, N. Y.
Healy, Jeff & La Vern, Rice & Barton Gaiety, B. R.
Healy & Vance, 215 W. 106, N. Y.
Heath, Thomas, Gainer, Polli's, Bridgeport.
Hechl & Ardo, Ringling Bros., O. R.
Heath & Emerson, 200 Berrian, Brooklyn.
Hedge, John, & Ponies, Sans Souci Pk., Chicago.
Hefron, Tom, 1553 Broadway, N. Y.
Helm Children, Camden, Camden, N. J.
Heiston, Wally & Lottie, Pantages', Tacoma.
Henly & Elliott, 4923 Cypress, Pittsburgh.
Hennessey, Two, West Haven, Conn., indef.
Henry & Francis, 245 W. 46, N. Y.
Henry, Harry F., 54 India, Brooklyn.
Henry, Boething, St. Charles Hotel, Chicago.
Herbert, Frog Man, 95 Moreland, Winterhill St., Boston.
Herbert, Mabel, 404 Main, Woburn, Mo.
Herbert, Three Bros., 1533 E'way, N. Y.
Herbert & Vance, Orpheum, Zanesville, O.
Hera, Ralph C., Hammerstein's, N. Y.
Herman & Netzer, 308 Rivington, N. Y.
Hermann, Adelaide, Gilley House, N. Y.
Herron, Bertie, Orpheum, Butte.
Hewletts, The, 808 Ave. G, Council Bluffs, Ia.
Hess Sisters, 238 W. 55, N. Y.
Hewner & Lipman, 1553 Broadway, N. Y.
Hiatts, The, Pavilion, London, Eng.
Hibbert & Warren, Shea's, Toronto.
Hickman Bros. & Co., Keith's, Providence.
Hickman, George, Pearl River, N. Y.
Hickstead, Chas. F., 2833 Iowa Ave., St. Louis.
Hill, Edmonds Trio, 262 Neilson, New Brunswick.
Hill, Cherry & Hill, 197 Bay 20, Bath Beach.
Hill, Irene, 148 Morgan, Buffalo.
Hilliard, Robert, Palace, London, Eng., indef.
Hillman & Floyd, 218 W. 62, N. Y.
Hilton Troupe, City Sports, B. R.
Hillyers, Three, 262 Bay 25, Bensonhurst.
Hines & Remington, Harrison, N. Y.
Hirsh, Estelle, 4812 Indiana, Chicago.
Hobson & Macneil, 76 3d Ave., N. Y.
Hobson, Mr. & Mrs., Ringling Bros., O. R.
Hoch, Emil, & Co., Harrisburg, Pa.
Hodges, Michael, 203 Grand, Portland.
Hodgins, Albert, Ringling Bros., O. R.
Hohner, M., 152 Magnolia, Elizabeth, N. J.
Holden George, 101 Belleville, Newark, N. J.
Holt, Alf, 41 Lisle, London, W. E., Eng.
Holt, Joseph T., 436 E. 9th, Brooklyn, N. Y.
Holman Bros., 207 E. 14, N. Y.
Holman, Harry, Majestic, Birmingham, Ala.
Holmes & Hollison, 218 Elm, W. Somerville, Mass.
Holland, Zay, 10 W. 65, N. Y.
Honan, Eddie, 422 Collins, Pittsburgh.
Honan & Kearney, 118 Richfield, Buffalo.
Honson, Frank, 54 Howard, Boston.
Hoppe, Marjorie, 7518 Woodlawn, Chicago.
Hope, Linda, Grace, Miners American, B. R.
Horton & La Triska, 309 9th, Long Island City.
Horton & Linder, Ringling Bros., O. R.
Houston, Fritz, Varieties, Terre Haute.

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Howard, Bernice & Co., Bijou, Battle Creek, Mich.
Howard's Pony & Dogs, Army, Birmingham.
Howard, William, 10, Grand, Hamilton, O.
Howard, Lew, 905 Gates, Brooklyn.
Howard & Cameron, 479 No. Clinton, Rochester.
Howard, Chas., Interlaken, N. Y.
Howard & Escher, 881 N. Artisan, Chicago.
Howard & Webster, 1553 Broadway, N. Y.
Howard Bros., Apollo, Bordeaux, France.
Howard & St. Clair, Vandeville Club, London.
Howard, Len, 1595 Gates, Brooklyn.
Howard, Joe B., Aleda, Ill., indef.
Howard, Geo. F., 3456 Scranton Rd., Cleveland.
Howard & Wilson, 874 No. Randolph, Phila.
Howell & Webster, 1553 Broadway, N. Y.
Howle, William, 15, Attleboro, Mass.
Hoyt, Frances & Co., Sherman House, Chicago.
Hudson Bros., 1337 Maple, Canton, O.
Heunk Musical, 1553 Broadway, N. Y.
Hoyt & McDonald, 258 W. 38, N. Y.
Hingbes, Mr. & Mrs. Nick, Jamaica, L. I.
Hingel Bros., Gentry Bros., O. R.
Hinch & White, Roma Post, Mass.
Hnetterman, Miss, Barnum & Bailey, O. R.
Hughes, Arthur James, 59 Laura, Providence.
Hughes Musical Trio, Hathaway's, Lowell, Mass.
Hunter & Tyrell, 235 E. 106th, N. Y. City.
Hurley, The, 1854 So. Orange, Newark.
Hurley Frank, J., 152 Magnolia, Elizabeth, N. J.
Hussey, George W., 2454 Irving, Mt. Clemens.
Huston, Arthur, Polli's, Hartford, Conn.
Hyde, Mr. & Mrs., Chemo Lake, Clifton, Me.
Hyde, Walt, M., & Co., 3506 E. 5, Pittsburgh.
Hylands, Three, 23 Cherry, Danbury, Conn.

I

Ingram, Kyle & Co., Cambria, Johnstown, Pa.
Imperial Viennese Troupe, Barnum & Bailey, O. R.
Inman, The Great, 312 W. 24, N. Y.
Inman & Walters, 212 N. 3rd, Atchison, Kas.
International Musical Trio, Star, Cleveland, O.
Irvine Musical, Temple, Mariboro, Mass.
Irvine, Thomas, P., Palm, Syracuse, indef.
Italia, Steubenville, O.

J

Jack, Lew & Bro., 9249 So. Chicago, Chicago.
Jackson Family, Ringling Bros., O. R.
Jackson, H. & E., 206 Emma Vista, Yonkers.
Jacobs & Sordel, Cole Bros., O. R.
James & Byron, Bijou, Flint, Mich., indef.
Jansen, Herr & Co., National, Havana, Cuba.
Jefferson, Cecil, 654 W. Monroe, Chicago.
Jenkins & Clark, Box 205, Appleton, Wis.
Jennings, Arthur, 492 Manhattan, N. Y.
Jennings & Jewell, 3326 Arlington, St. Louis, Mo.
Jennings & Reutew, Lyric, Dayton, O.
Jermom, Irene, Experience House, Saranac Lake.
Jerome, Nat. E., 1287 Washington Ave., N. Y.

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Slides now ready for the greatest baby song without a doubt that Mr. Harris has ever written. Professional copies now ready. A beautiful song for any ballad singer. Send for it at once. Can be sung without or with slides.

CHORUS:

Always me, always me.
 They won't play with me they say,
 And they always run away.
 Always me, seems I'm nobody,
 Never Billie, Grace or Millie,
 Always me.

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Johnson, Jess F., 622 So. 4, Camden, N. J.
Johnstone, Lorimer, Bijou, Racine, Wis.
Johnson Bros., & Johnson, Orpheum, Schenectady.
Johnson, Chester, 233 3d Ave., N. Y.
Johnson, George, Ringling Bros., O. R.
Johnson, Musical, Empire, Johannesburg, S. Africa.
Johnson & Hart, National, San Francisco.
Johnstone & Cooke, Bijou, Racine, Wis.
Jolly & Wuld, Family, Butte.
Jolson, Al., Bordentown, N. J.
Jordan, Alice, 209 Mermaid, Coney Island, indef.
Jordons, Five, Hathaway's, New Bedford.
Jones & Sutton, 222 W. 17, N. Y.
Jordan & Brance, 355 E. 134, N. Y.
Jordan, Ed. C., 383 E. 13, N. Y.
Jordan Troupe, Ringling Bros., O. R.
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 Florry & Fudge, 1926 Patterson, Baltimore.
 Pike's Peak Original, McKeesport, Pa.
 Poiniers, Three, Zanesville, O.
 Pollard, Gene, World Beaters, B. R.
 Posner, Allan H., 436 Central Park W., N. Y.
 Posty's Musical Co., Riverside Pk., Boise City, Ida.
 Potts, Ernie & Mildred, Orpheum, Kansas City.
 Potter & Harris, Proctor's, Newark, N. J.
 Potts Bros. & Co., Bijou, Bay City, Mich.
 Powers Bros., Granby, Norfolk, Va.
 Power, Coletta & Co., 1 1/2 Rockville Pl., B'klyn.
 Powers, Mr. & Mrs., 357 W. 30, N. Y.
 Prampin Musical Follies, 412 W. 39, N. Y.
 Price, Bob, 575 Commercial Rd., London, Eng.
 Price, John R., & Co., 211 E. 14, N. Y.
 Primrose, Fred., 376 Wallabout, Brooklyn.
 Primrose Quartette, Bijou, Oshkosh, Wis.
 Prossit Trio, Ringling Bros., C. B.
 Pryors, The, 80 No. Main, Providence.
 Psycho, Mile., 1501 Charlotte, Kansas City, Mo.
 Pucks, Two, 186 E. 80, N. Y.
 Pudge & Emmett, 464 Blewett, Seattle.
 Puget, George E., Olympic, Brooklyn, N. Y.
 Pullen, Lonella, 194 Jefferson, Trenton.

Q

Quaker City Quartette, 403 Macon, B'klyn, N. Y.
 Quinn Bros., 31 Beaconsfield, Toronto.
 Quigg & Mack, 115 E. 14, N. Y.

R

Radford & Valentine, Barrasford Tour, England.
 Rado & Bestman, Bennett's, London, Can.
 Rainbow Sisters, Bijou, Muskegon, Mich.
 Raleigh & Harrington, 235 Winter, Hagerstown.
 Ralston & Son, Box 641, Patebogue, L. I., N. Y.
 Rankin, Herbert, 318 Armitage, Chicago.
 Rastus & Banks, Alhambra, Brighton, Eng.
 Rawson & June, Phoenix, N. Y.
 Raymond, Billy, 414 No. Delaware, Indianapolis.
 Raymond, Frank & Edith, 97 Dearborn, Chicago.
 Raymond & Hall, 6239 Loomis, Chicago.
 Raymond & Harper, Orpheum, Massillon, O.
 Raymond & Hess, 1553 Broadway, N. Y.
 Raymond, Ruby & Co., Armory, Inghamton, N. Y.
 Rayno's, Al, Bull Dogs, Poll's, Worcester.
 Razars, The, 4503 No. 20, Phila.
 Raymond, Frederick, 16 B. 68, N. Y.
 Rebs & Iner, Ronachers, Vienna, Austria.
 Redford & Winchester, Orpheum, Butte.
 Regal Trio, 116 W. Washington Pl., N. Y.
 Reid Sisters, 53 Broad, Elisabeth.
 Reid, Lillian, & Co., 272 E. 25, Chicago.
 Reded & Hadley, 54 Willoughby, Brooklyn.
 Reed, Harry L., Washington, Buffalo, Indef.
 Reed & Egan, Orpheum, Ashland, Indef.
 Reed & St. John, 454 Manhattan, N. Y.
 Renner, Family, Bijou, Saginaw, Mich.
 Renards, Three, Majestic, Johnstown, Pa.
 Remington, Mayne, Gerard Hotel, N. Y.
 Rerrin & Crouly, 139 W. 29, N. Y.
 Reno, Dell, 2147 6th, Helena, Mont.
 Reno & Bigar, Barnum & Bailey, C. B.
 Renshaw, Bert, Majestic, La Salle, Ill., Indef.
 Reynard, A. D., Alf. T. Wheeler's, C. B.
 Rhodes & Engel, 223a Chaucery, Brooklyn.
 Rianoe, Four, Orpheum, Portland, Ore.
 Rice, Alf., 263 Springfield, Newark.
 Rice & Elmer, Dominion, Winnipeg.
 Rice, Fanny, 340 Lafayette, Brooklyn.
 Rice, True, 1223 State, Milwaukee.
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 Robinson & Grant, 206 8th Ave., N. Y.
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 Robinson, Alice, National San Francisco.
 Roche, La Belle, Mile., Ringling Bros., C. B.
 Roethig, Henry, St. Charles Hotel, Chicago.
 Rogers & Deely, 13, Cincinnati, O.
 Rogers & Evans, 1624 Arlington, Davenport, Ia.
 Rogers, Mr. & Mrs., 62 Marshall, Newton Centre, Mass.
 Romaine, Mammal & Co., Orpheum, Oakland.
 Roltare, 28 W. 33, N. Y.
 Roman, Rye, String Quartette, 78 Pekin, Prov.
 Romola, Bob, Bijou, Davenport, Ia., Indef.
 Rooney & Girard, Forest Casino, Rocky Point, R. I.
 Rooney, Katie, 807 N. Paterson Pk., Baltimore.
 Rooney Sisters, 807 N. Paterson Pk., Baltimore.
 Rosani, 89 Ralph, Brooklyn.
 Rose, Elmer A., Harry Hastings, B. R.
 Ross Sisters, 65 Cumberland, Providence.
 Ross & Lewis, Empire, London, Eng.
 Ross & Adams, 11 W. 114, N. Y.
 Ross, Jack, 67 E. 104th, N. Y.
 Rosey, C. W., Shea's, Toronto.
 Russell & De Virne, Hagenbeck-Wallace, C. B.
 Rousek, Jack, Air-Dome, Leavenworth, Indef.
 Rowland, 127 W. 27, New York.
 Royal Medical Fire, 150 So. Brooklyn.
 Royal & Esmeralda, Continental Hotel, Chicago.
 Rutherford, The, Hagenbeck-Wallace, C. B.
 Russell & Davis, Idle Hour, Atlanta, Indef.
 Ryan & Richfield, Vaud-Villa, Sayville, L. I.
 Ryan, Nan, & Co., 1858 Broadway, N. Y.
 Ryan & White, Orpheum, Atlanta.
 Ryan, Zorella & Jenkins, Barnum & Bailey, C. B.

S

Samuels, M., Box 116, Melrose Pk., Ill.
 Sabine & Mile, Vera, 737 De Kalb, Brooklyn.
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 Sammaris, The, Sells Floto, C. B.
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Stephens, Paul, 840 W. 26, N. Y.
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Sterling, Kitty, & Nelson, 1305 No. 12, Phila.
Stearns, Al., care of Ward, 131 W. 26, N. Y.
Stevens, E. J., 155 So. First, Brooklyn.
Stevens & Boehm, 325 E. 14, N. Y.
Stewart & Desmond, 147 W. 142, N. Y.
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Tanka, Ringling Bros., C. B.
Teed & Lazell, Family, Findlay, O.
Tegge & Daniel, 2145 No. Rodney, Chicago.
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Templeton, Clarice, 2107 Wylie, Pittsburg.
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Terry & Lambert, Hallway, London, Eng.
Taylor, Mae, Unique, Minneapolis.
Taylor, Viola, Campaigne Girls, B. R.
Terrors, English, City Sports, B. R.
Texas Steer Quartette, Empire, Chicago.
Travers, Belle, 207 W. 58, N. Y.
Travers, Roland, Page, Havana, Cuba.
Thatcher, George, N. Y. Theatre, N. Y., indef.
Thayer, Joe, Ashmont House, Lynn, Mass.
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Thompson, Harry, 112 Covert, Brooklyn.
Thompson Sisters, Davenport, Ia., indef.
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Thornton, Geo. A., 1133 B'way, N. Y. C.
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Tasmanians, Hagenbeck-Wallace, C. B.
Thurston, Leslie, 65 Lexington, N. Y.
Tiddlewinks & Dugan, 508 Hudson, N. Y.
Tierney, Belle, 74 N. Main, Woonsocket, R. I.
Tieshes, The, 114 E. 29, N. Y.
Tierney & O'Dell, 1553 B'way, N. Y.
Tinney, Frank H., 812 Moore, Philadelphia.
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Ulrich, Frits, 206 W. 44, N. Y.
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Vardman, National Hotel, Chicago.
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Vardon, Perry & Wilbur, Hastings' Show, B. R.
Vargas, The 4, Green, Auburn, N. Y.
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Valdare, Bessie, 76 W. 85, N. Y.
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Veda & Quintarow, Globe Hotel, Belaire, O.
Vedmars, The, 749 Amsterdam, N. Y.
Verdi Musical Four, 46 W. 28, N. Y.
Vermette-Carpotie, Trio, 451 Breboeuf, Montreal.
Verna, Belle, 335 Beacon, Somerville, Mass.
Verna & Verna, 49 5th Ave., New York.
Villiers & Wagner, 107 E. 31, N. Y.
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Walters, Harry, 1553 Broadway, N. Y.
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Walt, Emile, Olympic, Chattanooga, Tenn., indef.
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Walton, Irvin E., Fads & Folies, B. R.
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Watson & Little, 301 W. 118, N. Y.
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Wheeler & Rosey, 15 So. Clark, Chicago.
Whelan & Searles, 1520 Glenwood, Phila.
White Hawk, 750 Westchester, N. Y.
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Williams & Weston, 208 State, Chicago.
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Williams & Segal, Lyric, Mondaville, W. Va.
Williams & Stevens, Pekin Stock Co., Chicago, indef.
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Wincherman, V. F., 201 E. 14, N. Y.
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Winston's Seals, Steeplechase Pk., Bridgeport.
Wood Bros., 207 E. 14, N. Y.
Wood, Francis, 3rd & Kingsley, Asbury Park.
Woods, Lew, 8024A, Fairmount, St. Louis, indef.
Wood & Woods, Ringling Bros., C. B.
Wood, Ralph, Lyric, Ft. Smith, Ark., indef.
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 Wotan, Barnum & Bailey, O. R.
 Would, Edward, Barnum & Bailey, O. R.
 Would, Mme. B., Barnum & Bailey, O. R.
 Wygand & Wygand, 205 Hall, Brooklyn, N. Y.

Y

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 Young & Manning, 2120 Grant, Denver.
 Young, DeWitt C. & Sister, 31 Lexington, N. Y.
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Z

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 Zeb & Zarrow Troupe, Bijou, Duluth, Minn., indef.
 Zeda, H. L., 211 E. 14, N. Y.
 Zemo, Zemo Troupe, 671 Smith, St. Paul.
 Zeno, Bob, 609 N. Wood, Chicago.
 Ziegler, N. C., Columbia, Knoxville, indef.
 Zimmerman, Al, Gay Masqueraders, B. R.
 Zinn's Musical Com. Co., Memphis, Tenn., indef.
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 Zobel, Fred, 1431 Broadway, N. Y.

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 Craige, Musical, Orpheum, Salt Lake.
 De Verne & Van, Lyric, Dallas, Tex.
 Diamond & Smith, Hippo., Pittsburg.
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 Eckel & Du Free, Congress, Portland, Me.
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Holman Bros., Fair, Parcort, Ont., Can.
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Julian & Son, 6, Robinson, Toronto.
Kobers, Three, 21 Majestic, Sioux Falls, S. D.
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La Tour Sisters, Golden Crook, B. R.
La Van, Florio, Star, Monesson, Pa.
Lelliotta, Three, Hathaway's, Brockton, Mass.
Martin, Dave & Percle, Kentucky Belles, B. R.
Maxwell & Dudley, Lyric, Terre Haute.
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Milton Lola Trio, Springbrook Pk., So. Bend, Ind.
Foloff Sisters, Dante, Va.
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Wood Bros., Auditorium, Lynn, Mass.
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CIRCUS ROUTES

Barnum & Bailey, Sept. 13, San Francisco; 14, San Jose; 15, Stockton; 16, Merced; 17, Fresno; 18, Visalia; 19, Bakersfield.
Buffalo Bill, Sept. 12, Butte, Mont.; 14, Spokane; 15, Colfax, Wash.; 16, Walla Walla; 17, North Yakima; 18-19, Seattle; 21, Bellingham; 22, Everett; 23, Tacoma; 24, Cheyenne; Wash.; 25-26, Portland, Ore.; 28, Midford; 29, Red Bluff, Cal.; 30, Marysville; Oct. 1, Sacramento; 2, Stockton; 3, San Jose; 4-5, Oakland; 6-10, San Francisco.
Hagenbeck-Wallace, Sept. 14, Cape Girardeau, Mo.; 15, Poplar Bluff; 16, Malden; 17, Caruthersville; 18, Blytheville, Ark.; 19, Jonesboro.
Miller Bros., Sept. 14, Lexington, Ky.; 15, Lawrenceburg; 16, Danville; 17, Georgetown; 18, Frankfort; 19, Paris, Ky.
Norris & Rowe, Sept. 26, Amarillo, Tex.; 27, Sayre, Okla.; 28, Anadarko; 29, El Reno; 30, Kingfisher; Oct. 1, Erid, Okla.
Ringling Bros., Sept. 14, Springfield; 18, Pittsburg, Kan.
Belle-Flote, Sept. 14, Muskville, Okla.; 15, Okmulgee; 16, Sopulpa; 17, Chandler; 18, Oklahoma City; 22, Durant; 23, Hugo; 24, Paris, Tex.

BURLESQUE ROUTES

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Americans, 14-16, Gayety, Scranton; 17-19, Lusarne, Wilkes-Barre.
Avenue Girls, Columbia, Boston.
Bachelor Club, Majestic, Kansas City.
Behman Show, Gayety, Hoboken.
Big Review, Buckingham, Louisville.
Blue Ribbons, Gayety, Milwaukee.
Bohemians, Academy, Pittsburg.
Bon Tons, Casino, Philadelphia.
Boston Belles, Gayety, Toronto.
Bowery Burlesquers, Gayety, Brooklyn.
Brigadiers, Royal, Montreal.
Broadway Gaiety Girls, Colonial, Cleveland.
Bryant's Extravaganza, Waldman's, Newark.
Casino Girls, Star, Cleveland.
Champagne Girls, Century, Kansas City.
Cherry Blossoms, Star, Toronto.
City Sports, Elson's, Chicago.
Colonial Belles, Empire, Chicago.
Cosy Corner Girls, Empire, Newark.
Cracker Jacks, Gayety, Baltimore.
Daunt Duchess, Olympic, N. Y.
Dreamlands, Lafayette, Buffalo.
Ducklings, Bijou, Phila.
Empire Burlesquers, Empire, Indianapolis.
Fads & Follies, Gayety, Toledo.

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Happyland, Hopkins, Memphis.
High Rollers, Gayety, Columbus.
Ideals, Monumental, Baltimore.
Imperial, Star, St. Paul.
Irwin's Big Show, Standard, Cincinnati.
Jersey Lilies, Garden, Buffalo.
Kentucky Belles, 14-16, Gayety, Albany; 17-19, Lyceum, Troy.
Knickerbockers, 14-16, Empire, Albany; 17-19, Empire, Holyoke.
Majestic, Star & Garter, Chicago.
Mardi Gras Beauties, Harlem Music Hall, N. Y.
Masqueraders, Gayety, Phila.
Merry Maidens, Bowery, N. Y.
Merry Makers, 14-16, Lyceum, Troy; 17-19, Gayety, Albany.
Miss New York, Jr., 14-16, St. Joe; 17-19, L. O.
Morning Glories, Gayety, Chicago.
New Century Girls, Eighth Ave., N. Y.
New York Stars, Gayety, Birmingham.
Night Owls, Corinthian, Rochester.
Parisian Widows, Gayety, St. Louis.
Pat White's Gaiety Girls, Imperial, Providence.
Reeve's Beauty Show, Palace, Boston.
Revue-Sentley, Trocadero, Chicago.
Rice & Barton, Gayety, Detroit.
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Tiger Lilies, Dewey, Minneapolis.
Trans-Atlantics, Bijou, Atlanta.
Travelers, People's, Cincinnati.
Uncle Sam's Belles, 14-16, Lusarne, Wilkes-Barre; 17-19, Gayety, Scranton.
Vanity Fair, Star, Brooklyn.
Washington Society Girls, London, N. Y.
Watson's Burlesquers, Trocadero, Phila.
World Beaters, 14-16, Gilmore, Springfield; 17-19, Empire, Albany.
Yankee Doodle Girls, Bon Ton, Jersey City.

LETTERS

Where C. O. follows name, letter is in Chicago Office.

Advertising or circular letters of any description will not be listed when known.
Letters will be held for two months only.
P. C. following name indicates postal card

Anglin, Beane.
Anderson, Dan (C. O.)
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Alexandro, F.
Avola, Miss.
Armstrong, Fred M.
Aces, Three (C. O.)
Babb, Beale (C. O.)
Belmont, Freds.
Bonessett, Troupe.
Brown, Harry.
Baker & Carlisle.
Balsar, Charles.
Bodreau, S.
Broughton, May.
Belmont, Michael.
Brockman, Salter (C. O.)
Budd, Bert.
Haldwin, Carl.
Butler, Ida.
Brohams, The (C. O.)
Belmont, Belle.
Barry, Margaret.
Burke, Chas., & Co.
Bowman, Ivy.
Blackledge, Ruby.
Roeh, Otto.
Bellman, Harry K.
Bowen, Clarence.

Braham, Michael (2).
Conway, Mabel.
Carlton, Arthur.
Curjoun, Allen.
Claxton, Wm. (C. O.)
Conner, M. R.
Charters, Spencer.
Cheevers, Joe.
Cline, J. E.
Corson, Cora Youngblood.
Charters, Georgia.
Clavert, Albert G. (C. O.)
Conaway, T. L.
Cooper, Harry.
Coilingnoh, Harry.
Calliger & Barret.
Clove, Sidney (C. O.)
Cooper & Robinson.
Cahill, John C.
Dooley, Jas.
Dacre, Louis (2).
Douglass, Harry.
Deane, Walter.
Dix, Marion.
De Bassin, Vera.
De Moss, Edward.
Dale, Violet.
Dooley, J. Francis (C. O.)
Dean, Louise (C. O.)
Dalley, Bob and Nellie.
Dressler, Marie.
Dean, Professor.
Delmar, Carlotta.
Di Bella and Volpe.
Diamond, Jim.
Dorset, Flora, Miss.
Dumont, Charles (2).
Duncan & Godfrey (C. O.)
Duggan, Archie.
Dovey, Warren.
Delong, Wheeler.
Delmore & Darrell.
Druton, Miss Alfredda.
Deditt, Miss Gerlie.
Dean, Cliff.
Devoy, Emmett.
Delton, Charles.
Duprez, Fred (P. C.)
Emerson, E. H.
Elaine, Mabel (C. O.)
Elmer, Nellie.
Engel, Carrie L.
Emerson, Wm.
Evans, George (C. O.)
Everhart.
Evans, Miss Ann.
Edmonds, Rosie (2).
Fairman, E. Wm.
Falardaux, Camille.
Farren, L. E.
Foresto, Little.
Forbes, Frank & Grace.
Fagan, Barney.
Francell & Lewis.
Florence Sisters.
Flower, Dick J.
Fitch, Tom.
Fitzsimmons, Robert.
Fox & Rogers.
Forrester, Frank.
Ford, Max (4).
Fields, Billy H.
Gillieeny, James.
Gardner, Jack (C. O.)
Gottlieb, Amy (C. O.)
Ginsberg, Sol (C. O.)
Godfrey, Harry Earle (C. O.)
Goldstein, Abraham (C. O.)
Gilbert, L. Wolfe.
Garrick, Richard.
Gerome, Viola.
Griff (2).
Gorman, James.
Gordon, Ruth.
Gilbert, L. W.
Gardner, Mayme.
Goodwin, Joe (C. O.)
Granville, Taylor.
Godfrey & Erleben.
Gehan, Herbert (C. O.)
Garrity Sisters.
Gaston, Billy (C. O.)
Hart, Charles (2).
Henry, Jack.
Horter, Eddie.
Hobson, Irene.
Hayes, Edmund.
Hugston, Hugo (2).
Harvard & Cornell (C. O.)
Harrison, Charles.
Hutchinson, Willard H.
Huiker, Edith.
Heck, W.
Harris, Ida C.
Holmes, Carla.
Huntress.
Harnish, Mamie.
Havel, Edie L.
Harder, Meyrkie.
Havel, Bemie.
Healy, Danny (C. O.)
Heras, Wm.
Hammond, Chas.
Innes Band, mgr. (C. O.)
Ishmeal, Prince P.
Imhof, Roger.
Johnson, Frank (C. O.)
JaRey, Phil.
Jenkins, James (C. O.)
Jefferson, Thos.
Jones, Margaret Gwyne (2).
Johns, Johnny.
Jones, Walter.
Johnson, Frank M.
Jorden & Harvey (2).
Joyce, Miss Lottie.
Johnson, Chas.
Judge, John (C. O.)
Johnstone, Gordon.
Kelvans, J. J.
Kessels, Marionetta.
Kyle, Ethel (C. O.)
Kemp, Edward H.
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Knights, The Ten Dark.
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Laciedeces, The Aerial.
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Loretta, Otto.
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Leon, Nellie.
Leina, Louis.
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Lyons, Flossie.
Lubelskin, Tony.
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Lester, Eddie (C. O.)
Lamar, A.
Lavor, Bert (C. O.)
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McDonough, Ethel.
Marshall & King.
Morrell, Bertha M.
Major, Frank.
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Moore, Herbert (C. O.)
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" 21—Chicago (Haymarket).
" 28—Indianapolis (G. O. H.).
Oct. 6—Cincinnati (Columbia).
" 13—Louisville (Mary Anderson).
" 19—Chicago (Haymarket).
" 26—Travel.
Nov. 2—St. Paul (Orpheum).

Nov. 9—Minneapolis (Orpheum).
" 16—St. Louis City (Orpheum).
" 23—Omaha (Orpheum).
" 30—Des Moines (Orpheum).
Dec. 7—Kansas City (Orpheum).
" 14—Memphis (G. O. H.).
" 21—New Orleans (Orpheum).
" 28—Travel.
1909
Jan. 4—San Francisco (Orpheum).

Jan. 11—San Francisco (Orpheum).
" 18—Oakland (Orpheum).
" 25—Oakland (Orpheum).
Feb. 1—Los Angeles (Orpheum).
" 8—Los Angeles (Orpheum).
" 15—Travel.
" 22—Portland (Orpheum).
Mar. 1—Seattle (Orpheum).
" 8—Travel.
" 15—Spokane (Orpheum).
" 22—Travel.

Mar. 29—Butte (Orpheum).
April 5—Salt Lake City (Orpheum).
" 12—Denver (Orpheum).
" 19—Travel.
" 26—Chicago (Majestic).
May 3—St. Louis (American).
" 10—Milwaukee (Majestic).
" 17—Travel.
" 24—Cleveland (Keith's).
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Morrison, Lee.
Myers, Rosie.
Mulvey, Ben L.
Mahoney, Tom.
Macy, Charleton (2).
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Mandeville, Beville.
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Most, Elia (C. O.).
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Fond, Dave O.
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Prideau, Steve (C. O.).
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Piller, Harry.
Polo, Gabriel.
Purcell, Miss Edna.

Quigley, Helen.
Roberts, Ashley.
Rose, Adam A.
Reed, Alex. D. (2).
Boyer, Augustine.

Russell, Marion.
Reynolds, John E.
Robinson, Ada E.
Redding, Francesca (C. O.).
O.).
Rennings & Brown.
Rankin, J. McKee.
Richard & Barry.
Roberts, Hayes & Roberts.
Rice, Beadie.
Roethig, Henry (C. O.).
Raymond, Melville (C. O.).
O.).
Rosenberg-Keogh-Hill.
Roy, Elisabeth (C. O.).
Rooper, Jada.
Rivers, Walter.
Russell, Miss Mona.
Roelina.
Royer & French.
Relly, Johnnie.
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Rogee, Leon (P. C.).
Rock, Wm. (C. O.).

Shadrack, James A.
Sin Clair, Sisters.
Spencer, Lloyd.
Springfield, Harry.
Shade & Cole (C. O.).
Schlichtner, Ubert.
Shafter, Harry.
Smith, Harry H.
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Stokes, Minnie.
Spong, Hilda.
Stevens, Mike J.
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Sommers, J. T.
Sheldon, H. S. (C. O.).
Scherzer, Marie.
Sutherland & Curtis.
Sarvann, Tom.
Snook, E. J.
Sutton, Jack.
Seaton, Miss Billy (P. C.).
O.).
Short & Edwards (P. C.).
O.).
Stagpoole, Mrs. A. (2).
Sargent, S. F.

Thropp, Clara.
Taylor, Phillip M. (3).
Thompson, Eph.
Truman, Wallace.
Tully, Guy.
Trickey, Miss Coyde.
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Williams, Leon.

Wilson, Harry.

Wilson, George.

Wolfe, Gracie (2).

Woycke, Victor.

Wyne, (Eklie).

Winner, Elie.

Weich, Pauline.

Woulfe, W. H.

Webb, Harry L. (C. O.).

Weston, Emma.

Wheeler, Bert.

Walthow, Bobby.

Wormwood, Valentine.

Ward & Curren.

Whitely & Bell.

Ward, K.

Wolf Bros. (C. O.).

Wheeler, The.

Wells, Artie.

Williams, Dot.

Wallace, Franklyn.

Wilmer & Vincent.

Wheeler, The (C. O.).

Willing Brothers.

Walte, Emily.

Yule, Mabel.

Yocarys, Mr.

Zaretsky, Sabina.

Ziska & King.

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CORRESPONDENCE

Unless otherwise noted, the following reports are for the current week:

CHICAGO

By FRANK WIEBERGER,
VARIETY'S Chicago Office.
Chicago Opera House Block.

MAJESTIC (Lyman B. Glover, mgr.).—Comedy dominates. The bill is headed by the Four Mortons, the same talented family, always welcome, and a great big hit. Bowers, Walters and Crocker, "The Three Bubes," repeated their really diverting comedy knockabout act and scored. T. Nelson Down, expert coin and card manipulator, interested. Willard and Bond presented an absurdity called "The Battle of Bunco Hill," using special drop. There is not much to the act aside from the German dialect of the comedian. Bob and Little Tip, assisted by two well-trained canines, gave a good account of themselves. Morgan and McGarry danced energetically. Sam Watson's Farnyard Circus delighted. Watson contributes enjoyable comedy as his own share. It is a good animal act, a departure from the usual run. Hawthorne and Burt elicited laughter and applause with their routine and eccentric dancing. Gus Edwards' "School Boys and Girls," with Louis Handler replacing Herman Timberg, proved one of the big numbers on the bill. Others, Leigh, Morrison and Co., Joe McGee and Will Leacy.

EMPIRE (I. H. Herk, mgr.).—A new version of "Casey, the Piper," has been prepared by Roger Imhof for the "Empire Show." It is called "Casey's Alley." Several last season's incidents, such as "punch" drinking and altercation with Casey's enemy, have been retained with highly satisfactory results. The dialogue is bright and situations amusing. The story deals strongly with political influence and the episodes are coherently treated. The burlesque is entirely new. It is a nautical arrangement with a well-constructed theme. There is too much plot, but it is not permitted to become serious. The exterior, showing an effective background, with miniature battleships, gave the action the necessary atmosphere. The songs have a jingling strain. "A Wise Man," by Another, and the girls, proved one of the hits. "Peek-a-Boo," with novel effects. "Eyes of Man," an allegorical spectacle, used last season, again served as the finale. The oriental number has also been held over. About 20 girls appear on the stage. They vary in size and looks, although very few can boast of comeliness. Several showed unfamiliarity in the more strenuous numbers. Nothing new is brought forth in the ensembles. Whoever staged the numbers is not on good terms with originality. The "See Saw" device elicited interest until one of the boards gave way. The costumes are neatly unpretentious, and the changes frequent. The pathos made visible in the character, and the sincerity attending the minutest detail, are sublime. John A. West gave good support in a semi-straight part, and Suzanne Corline as the sonnette is capable. Gussie Linder looked well in pretty gowns and showed a splendid figure in green tights. Bennett Sisters are petite and charming young girls. Their singing and dancing number in the olio was liked. John A. West in a "Brownie" make-up, brought much laughter with his musical eccentricities and his "singing" wolf. The animal vocalized while West played a brass instrument and the combination produced solid entertainment. Armstrong and the comedian being especially commendable.

"DAILY TRUE AMERICAN," TRENTON, N. J., SEPT. 4

A TRENT HIT.

The dancing specialties of the Gleasons at the Trent, where they are playing a week's engagement, proves that these famous entertainers strive to produce such complete changes in their acts that even the habitual theatregoer does not become weary. When the show opened in the Trent Monday afternoon, the applause accorded the Gleasons and Fred Houlihan in their turn, defied the rule of the house that has caused the Trent to be dubbed the "ice box" play house. The audience, at the risk of being obliged to appear at the box office, let loose to such an extent that the performers became absolutely breathless in efforts to keep pace with the good will exhibited.

When Miss Gleeson appeared and attempted to make a pacifying speech it was quickly seen that talking after such strenuous action would be impossible, and the crowd of Monday critics contented itself with vociferous congratulations. The work of the trio is all new, clean business, and the costumes, particularly, are a change from those ordinarily worn in such turns.

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Oct. 19—Greenpoint.	" 28—Norfolk.	" 8—Philadelphia.	" 17—Fifth Ave.
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Nov. 9—Orpheum.	" 11—Wilkes-Barre.	" 22—Pittsburg.	" 31—Buffalo.
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CONTRACTS, AFTER WHICH THEY WILL RETURN TO ENGLAND.**LOOK—LOOK! THE BOYS WITH THE EDUCATED FEET****CALLAN AND SMITH**

NOTICE FROM M. Y. OLIVER.

Callan and Smith, a dancing duo, were second on the bill at Hammerstein's last week, scoring a hit with their nimble footwork. Both young men are clever dancers, appearing in neat light colored costumes, and opening with "Wendy Lane," which is now very popular with song and dance teams. A little solo dancing follows, and then the team get down to "hard pan" with some eccentric steps that elicit frequent and hearty applause. Their finish is spirited and good.

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new material sandwiched between numbers. The burlesque "The Actor's Club," also retained, is given a new exterior setting, an improvement. The singing ensembles are once more the feature, as in the other Fred Irwin show. It is a "Girl" show, such as burlesque audiences enjoy and wish to patronize. The combination decollete suits were used last season but they look new and serviceable. Other raiment are attractive, with a few new designs among them. "Love My Lou," one of the strongest and most admirable ensemble numbers, is held over and rendered in the same effective manner. "Let Me Sing," a new stage song, won encores, as did the "Tin Soldiers," interpreted by Edna Roberts and Patsy Lussier, two tiny girls as automatons. With one or two exceptions the roster of the show is also the same. Murry Livingston again showed his fine characterization of an Italian. He should cling to the character. An impersonation of Warfield as "The Music Master," with humorous epigrams, gained distinction. Livingston has dramatic ability. Harry Campbell, as the Celtic candidate, presented an agreeable type, was responsible for some of the humorous interest. The Bennett Sisters are prominent among the women. Margaret Bennett wears tight, giving her prominence. She dominated the "review" category. Florence Bennett made a picturesque "Gibson Girl," although a trifle stout. She is a handsome woman, and her dances—Spanish and "Moonlight"—somewhat significant of "Salome," without the evolutions, appealed. James Thornton was impersonated by Wm. Mahoney, and Harry Campbell showed what Harry Lauder looks like. Both did well. Gertie De Milt is as active as she has always been. Her enunciation is excellent and Miss De Milt can act as well as sing and dance. In the olio she appears with Kittle and Fannie Watson, both agile and splendid dancers. The dancing offered by the three girls deserved the applause. Billy Walsh, Frank E. Lynch and Leah Starr presented "Huckin's Run," still the best of the rural dramatic acts. It is splendidly played and staged. Fred Tracy and Maude Carter appeared in char-

acter songs, and Brady and Mahoney offered their novel conversational skit, "The Hebrew Fireman and the Foreman," with new ejaculations. The show, although it played the circuit last season in the same form, has lost none of its interest and good qualities. EUSON'S (Sid J. Euson, mgr.).—A farce comedy with a musical setting comprises the "Casino Girlia" offering. Manager Jess Burns, wishing to depart from the stereotyped, is giving burlesque patrons a sample of what might be termed "trocisome farce," without spice. The piece is a two-act affair, although the program says three. There are three scenes in the first, and one in the second. The story involves too much mother-in-law and a flirtatious husband who trifles with another man's spouse. The intrigues furnish the comedy. The lines, at times talky, but consistent, are filled with some humorous satire. The second act is almost entirely given over to specialties in succession. The plot is laid aside during that period and resumed for a few moments after the last specialty. The vehicle is evidently exploited to admit the undisputed talents of Nick Long and Idalene Cotton, who are featured. The piece is by Mr. Long. Miss Cotton's own specialty was one of the hits of the show, and the familiar Italian characterization of Mr. Long's also proved a huge success. The couple work with effect and predominate throughout. One of the best numbers was "International Affinities," showing girls of all nations. "Fascination" was another bit. It was sung by Miss Cotton and Mr. Long with several "Neil Brinkley" girls wearing gauzy robes over pink fleshings. The music is "special." John Cox, the musical director, claims it. Several songs are catchy. The girl rank from the experienced class. One chorister, occupying second place left in the second scene, attracted attention by decollete exposure. She was probably unaware of the fact. A "chatter" song was liked. None of the other principals, excepting Burt Eaton and Ollie Francis, was the mother-in-law in appearance and voice. Tom McRae carried a "silly kid" part with a

hare-lip. Annette Wiltale, the soubrette, showed vivacity. Wilbur Heid sang parodies in a strong voice and joked, and Wixon and Eaton recited ancient history, the latter attired as a Roman, for reasons unknown, while his partner gesticulated as if trying to amuse him alone. Roscoe and Sims played on various instruments nicely. The costumes are effective and new. The show is somewhat too slow in action in its present shape. In a week or two it should be running more briskly. ADDITORIUM.—Cohan and Harris Minstrels arrived in town and opened auspiciously Sunday afternoon to a crowded house. The entertainment combines vaudeville, minstrelsy, musical comedy, burlesque, and even circus. A better aggregation of talent has not been seen in any minstrel organization. It is by far the most expensive brought to this city. Many new jokes were recorded. The really excellent tenor of Frank Morrell was heard to good advantage. Eddie Leonard and the two Gordons presented a versatile dancing number that brought many rounds of applause. The corps of dancers is one of the features. Julian Eltinge, first appearance here, caused a furore. He is the most graceful interpreter of feminine characters seen here, and an artist in his own class. Rice and Prevost in their acrobatics caused much laughter, especially the antics of Rice, who is a natural pantomimist. George Evans came forth with his budget of humor and songs which kept the comedian on the stage longer than his time called for. Waterbury Bros. and Tenny, with their comedy and instrumental music, received their share of appreciation. The engagement at the Auditorium is for three weeks. Prices are 25-50-75-\$. NOTES.—Will H. Ward, who is featured with the "Tiger Lilies" in a unique semi-dramatic sketch, entitled "When the Devil Comes to Town," has been offered time on the Orpheum Circuit for this season, but is under contract with Will N. Drew, and the act will continue as the attraction with the show.—Harry Hedges, formerly manager of the Gayety, Detroit, has been engaged by F. W. Stair to manage the Star in Toronto. Mr.

Stair was in the city last week.—New costumes for the "Tiger Lilies" arrived in the city last week. One act is patterned after the sheath. They were shown for the first time at the Empire, Saturday last, and are very attractive.—Jeanette Sherwood was compelled to retire from the cast of the "Tiger Lilies" for several days last week on account of illness. Two chorus girls with the same company were also on the sick list.—"The Girl Behind the Counter," with Lew Fields, has settled down for a run at the Garrick theatre. The show made a decidedly good impression here.—The Star and Garter will soon inaugurate an advertising campaign heretofore unknown to local theatricals. Manager Herrmann has devised a scheme to promote the interest of the Hyde & Bebban burlesque house that will be equalled only by the circus promoters. "Censored Burlesque" will be the principal feature.—James Harkins, with Fred Irwin's "Big Show," was called to his home in Philadelphia by the sudden death of his mother, Sunday. —Geo. S. Van's "Imperial Minstrels," a miniature minstrel show, opened its vaudeville season 31 at Sheboygan, Wis., and proved a diverting novelty. Geo. S. Van, formerly with the Wm. H. West Minstrels, heads the act; supporting him are Jas. H. Stewart, another blackface artist; Roswell J. Wright, soprano; James Cantwell, tenor, and Wm. Renaud, basso and interlocutor; Finn and Ford, dancers, and La Salle and Lind, club jugglers. Jake Sternad controls the act. —The Langdons have been signed by the American Amusement Company for "The Show Girl" this season.—Two Marvelous Merrills open at Montgomery on the Interstate Circuit, 14.—Musical La Molnes have been booked on the Sullivan-Cosidine Circuit for twenty weeks.—Mae Taylor, who bills herself as the "second edition of Fay Templeton," opened for the season at the Majestic, Wausau, Wis.—Earl Flynn, last season with Al G. Fields' Minstrels, is appearing in vaudeville this season in a race-track sketch, entitled "The Roy in Green." In addition he will do impersonations of well-known celebrities. Flynn will take the act to New York around the holidays.

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LOVELY**LILY LENA**K-P's 5TH AVE., SEPT. 7th; K-P's 125TH ST., SEPT. 14th
SINGING A NEW REPERTOIRE OF HER OWN ORIGINAL SONGS**THE CHAS. AHEARN TROUPE**

of CYCLING COMEDIANS

Were the big laughing hit on the bill at the Grand Opera House, Syracuse, N. Y., this week. The manager said: The greatest comedy cycling act that has played the house. New record for, one mile, time, 12 3/5 seconds.
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Now playing its fourth season of United Booking Offices' time with its usual enormous success.

MANAGER BUCHANAN said at Des Moines last week "that WATSON'S FARMYARD was the **FINEST ANIMAL ACT** he had ever played" and offered me to stay another week.
LOOK OUT for the LATEST NOVELTY, THE MONKEY AND THE LAMB; THE TURKEY AND UNCLE SAM. PIRATES, PLEASE KEEP AWAY, as there is only one WATSON'S FARMYARD and one SAMMY WATSON. "That's all."

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SAN FRANCISCO

W. ALFRED WILSON, Representative.
VARIETY'S San Francisco Office,
1115 Van Ness Ave.

ORPHEUM (Martin Beck, gen. mgr.).—Week 30: Edna Phillips and Co., in a playlet "Lost, a Kiss in Central Park," had the place of prominence though the honors were rather evenly divided among the newcomers of the week. Carter and Blanford, in a character singing sketch were well rewarded. The Wilson Bros. had an offering labeled "A Padded Cell." A pair of well-matched voices and taking comedy won for them. The hold-overs were the De Haven Sextette, the Howard Bros., the Four Baltus, Dolch and Zellbauer.

NATIONAL (Sid Graumann, mgr.).—Week 30: There was not a dull spot on the bill, and for real variety it compared favorably with any of the season. Cardieux, in a showy bounding wire act, made an excellent open number. Louise Auberg had a pleasing voice and fared well. The Mosarts had a distinct novelty in their sketch, "Heide, the Cobbler," and went full strength. Tom Gillen, of "Finnigan" fame, made a solid hit in closing place, though Romalo's habit of taking the bows alone is likely to win him disfavor in the Far West.

WIGWAM (Sam Harris, mgr.).—Week 30: The Three Herberts, novelty acrobats; J. O. Nugent and Co., Nellie Burt, Gardner and Stoddard, O'Hann San and Co., Geo. Day, and the Four Comrades.

EMPIRE (M. Z. Tiffany, mgr.).—Week 30: Mme. Techow's Performing Cats, Sidi, the strong man, The Ferreris, Merritt and Love, Trainor and Dale, and the Three Kuhns.

DENVER

By CHAS. F. LOUDONER.

VARIETY'S Denver Office,
1735 Curtis St.

ORPHEUM (Martin Beck, gen. mgr.).—Phantastic Phantoms, head; Gardner and Vincent, Warren and Blanchard, Radford and Winchester, Alfred Keley and Co., The Two Pucks, Laville and Sinclair.

CRYSTAL (Wm. Weston, gen. mgr.).—Thompson, Copeland and Moreland, head; Mabel Daragh and Co., Atwood and Terry, Richard Burton, Barnston Trio, m.

NOTES.—Labor Day will close all parks and outside attractions.—Curtis Street is now Denver's "Rialto" and "white way." It has the Curtis Street Theatre, blaze of lights and two flaming arches; the Crystal, with 1,000 lights in front and two blazing arches; the Majestic, with electric signs and bright arches; the Camerphone, with 2,000 incandescents; a 40-foot electric sign with

280 lights in lobby, etc., and the Tabor Grand on 10th and Curtis, besides the various gay cafes, etc.

ST. LOUIS

By RICHARD SPAMER.

VARIETY'S St. Louis Office,
322 Commercial Building,
Telephone Kinloch 322.

FOREST PARK HIGHLANDS (Col. John D. Hopkins, mgr.).—With Col. Hopkins on his way to Eastern health and rest resorts, the Highlands is closing its last week with a get-away bill not to be despised. De Wit and Cremes are a fine object lesson to the students here of the plastic arts. They work with startling dexterity at their numerous feats of modelling. The Byrne Golson players have a neat musical act; the Jessie Keller troupe of bicycle experts are worth while; Arthur Deming, the merry minstrel man of this city; Howley and Leslie are clever singers and dancers; the Minodrome is coming into fierce competition with the numerous downtown parlors that are cutting in at every street intersection, and Cavallo's Band is farewelling melodiously at Tekka Gate. Labor Day brought an enormous crowd to the popular Highlands, notwithstanding the ten-mile Marathon swimming races in the Mississippi, and more picnics everywhere else than you could count.

STANDARD (Leo Reichenbach, mgr.).—Will H. Coan and Lem Welch in their Hebrew dialect comedy played to two big houses at their Sunday opening and have been keeping up a profitable clip since. The Rollickers as a company is well organized. B. Dunne, Goode & Co. introduces quite acceptably a lot of high class burlesque and variety. Violet Pearl, soubrette; Will J. Patton, popular songs; Alfred K. Hall, eccentric comedian; Joe Mills, funster; Daisy D'Costa, dancer; Harry Hewitt and Matt Taylor, entertainers, make up the generous olio. The Empire pouty ballet, Hall's arrangement, gets the hands. The Rollickers are directed by Mortimer Theise.

AMERICAN (Sol and Jake Oppenheimer, mgrs.).—Tate & Middleton's new American offers its first bill of the second season. It shows commendable signs of improvement. The lateness of the Columbia opening, delayed by alterations too extensive to be completed in time, may also have something to do with the liberal offering now at the American. Bowers Hinkle Co., presenting a clever playlet, "Superstition"; Beatrice Mackenzie and Walter Shannon Co., singing sketch of merit; Josephine Sabell, singing comedienne; Schrode and Mulvey in an acrobatic, dancing, singing and talking sketch; the Four Brown Brothers and Doc Keefley in a musical offering, very clever; Abel and Irwin, singers and conversationalists, capital; the Braseley Sisters, gladiatorial artists of distinction, and the Minodrome. The third tier of the house still finds few takers, but it may be too early in the game for that.

GAYETY (O. T. Crawford, mgr.).—Phil Sheridan's City Sports tore off things uptown Sunday

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afternoon despite the biggest baseball crowd at Sportsman's Park on record. The City Sports have lingered on their olio until it is just about right. The Four Terrors, dancers, in which four gymnastic girls twist themselves to the limit, get the votes. Hilton's troupe of entertainers, Barnes and Conway and Ida Gladstone in imitations prove themselves proper burlesque attractions. The closing bit, a satire on "The Devil," is cleverly presented.

NOTE.—The Columbia Theatre, under the management of Tate & Middleton, is fast approaching its finishing stage, being intended to be an almost new house so far as foyer, boxes and stage furnishings are concerned. The color scheme is green and bronze, much of the latter being employed about the proscenium, boxes and other points of advantageous ornamentation.

PHILADELPHIA

By GEORGE M. YOUNG.

KEITH'S (H. T. Jordan, mgr.).—A sketch and a couple of European novelties added some class to a bill attractively varied. Joseph Adelman in a musical ensemble called "Toy-Market of Nuremberg," is an augmented edition of his former offering. There is a full-stage opening, representing a toy market and four persons, two men and two girls, play upon several instruments, more or less musical. The closing number in which the youngest girl, new to the spot, does some excellent drumming, is the best. The finish is the xylophone trio number with Adelman and the two girls playing. This is the same as the former act and proved the hit of the present offering, the selections being classical and well played. The opening idea is a good one, but there is considerable room for improvement, particularly in the instrumental portion of it. Probably no animal act of more genuine merit has been offered here than the dogs by Rosina Casselli. This troupe of diminutive Chihuahua dogs is wonderfully trained, going through a long series of tricks with the slightest direction from their trainer. The dogs are new and the act is a long absence, and was royally received. Conlin and Steele gave the show a good start in a musical sketch, "The Bellboy's Lesson." Some time could be saved at the start where the talk is draggy and unnecessary. The piano playing and singing holds the act up. Miss Steele makes a neat appearance and adds her share in the musical line. They were very well liked. Farnon, Willis and Ransley showed considerable improvement since last seen. The former has an ample supply of songs which he does nicely with, and the three have a strong conversation number and a finishing song patterned after "Harrigan." Neat dressing and a good exit made the act a good one of exit needs attention by all. "The Dixie Screamers" got by in good shape, mainly through

the comedy efforts of the big "end-man." George B. Reno and Co., "An Odd Lot," proved a veritable scream for a closing number. Moss Herbert, in a musical novelty number; Neessen and Neessen, club juggling, and Harrington and Giles, character singing act, were the early numbers. The Philippi Brothers with Creston Clarke and Co. are under New Acts.

TROCADERO (Charles Cromwell, mgr.).—The improvement in singing and chorus work and the lack of anything that appears to be at all new in the comedy line, seems to have reached about the same average in nearly all the burlesques shows which have played this city so far this season, and it is noticeable in the show given by Frank Carr's "Thoroughbreds" this week. "Maloney, the Judge," is an old first part, only the title being changed, and its chief redeeming point is a chorus of twenty hard working girls, who have been well drilled. They can sing and show a disposition to earn their salaries. There is a plentiful supply of numbers, well-chosen, and the strength of the chorus line is proved by the girls who are brought out to lead the numbers. Blanche Belford, a healthy looking miss, coming in for special honors. Ella Littlefield and Adeline Denette also do nicely. The principals have their best opportunity to shine in this respect. Nellie Francis, who wears some stunning gowns in the first part and appears in a change of lights in the burlesque, has the chief honors here. In the first part Miss Francis has a ballad number, for which she wears a black velvet sheath gown that is a dream. The business by the chorus is poorly arranged for this, a repetition of last and this season in other shows. Carrol Henry, in a "sassy" role, takes all the comedy laurels in the first part without getting offensive until when he pulls a raw "cooch." There is a quick-action finish here, well done and could be improved if the men were to stand in the rear of the chorus. A pretty costume effect is shown for the opening of the burlesque, a march by the girls. The girls are uniformly shapely and would look much better if sized in the line. "Union Men," the burlesque was in last season. From a well-remembered hit at the opening, the comedy element runs to the rough house order, including "slapsticks," "bladders," etc., until it drops to a pretty low level and is further lessened by the introduction of a lot of material which is off-color. The "bootblack" number, also familiar, and led capably by Amy Hunter, won several enemies. Harry McAvoy, who plays an Irish role in each part, gets through well enough with the material at hand and shares the honors with Henry, who also does an Irish part in the burlesque. Sid Winters is weak as a Dutchman, and "Dr. Phil" and Dan Riley and Arthur Delmore have unimportant duties. The best number contributed by the men was the "rube" dance. Harry McAvoy leads "Biddy" with good results. In "Tosca," with her contention act unchanged upon the olio, appearing well in a green costume. The entrance of the olio suffers from sameness, the acts being poorly chosen. The burlesque, with singing and dancing, shows a good deal of the ordinary "sister" number. Riley and Delmore also sing and the former does a bit of loose dancing which

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saves the act. The pair get a bad start with some old "gags," but close well. Despite having to follow the other dancers, Sid Winters goes through with a rush when he starts his footwork and he is some dancer. With Ella Littlefield, he also sends over some poor comedy "gags," but the dancing of the two offsets it, and the act went big. Sandwiched among the "jiglers" are Henry and Francis in "His First Rehearsal," the best-liked olio act. There was a lingering hope that something new in the comedy line would be attempted in burlesque this season, and maybe it has, but it has not been discovered in this city yet and the "Thoroughbreds" belong among those badly in need of it.

CASINO (Elias & Koenig, mgrs.).—Harry Bryant's show, good business.
BLIJO (Sam Dawson, mgrs.).—"Yankee Doodle Girls." The "Houdini" handcuff act proved strong drawing card.
GAYETY (Edward Sharpe, mgr.).—"Crackerjacks," with Billy Hart and a "Salome" dance, royally received.

ATLANTIC CITY

By SIG.

YOUNG'S PIER (W. E. Shackelford, mgr.).—Morse's American Band replaced Maurice Levi for the week to good business.

YOUNG'S PIER THEATRE (Ben Harris, mgr.).—McMahon's "Watermelon Girls," head, big hit; the Great Lambert, impersonations of composers, one of the biggest hits of the season; Quinn and Mitchell, sketch, great; Hymer and Kent, sketch, excellent; Stanley and Russell (New Acts); Chinese Johnny Williams and Co., burlesque magic, fine; Archie Oni, singing and dancing.

YOUNG'S MILLION-DOLLAR PIER (John L. Young, mgr.).—The Ledgettes, bareback riding; Adgie and her lions, Mlle. Carrino and her bears, Ad. Carlyle, dogs and ponies; Eli Smith and Mollitude dogs; Dawson's Dancing Dolls.

STEEPLECHASE PIER (Giles Clements, mgr.).—Goldie and Hughie, blackface comedians, fine; Jack Synmonds, monologue, fine; the De Muths, whirlwind dancers, good; Wolford's Animals, great; Thomas J. Quigley, Ill. songs, as usual.

ATLANTIC GARDEN (Blatt and Hyman, mgrs.).—Blatt's Minstrels, in "Plantation Life in Dixie"; Buck and Robinson, singing and dancing; Ruth Maitland, songs; Bertha Holland, mechanical doll; Rose Brown, songs; Ransetta and Lyman, comedy acrobats; Murray and Guilfoyle, comedians; Jack and Katherine Demaco, flying rings; Florence Benjamin, songs; Emily Henry, songs; Lillian Jones, songs.

SEA SHELL AND EMPIRE.—M. p., good business.

STEEL PIER (J. Bothwell, mgr.).—Vesella and Haley's Bands, drawing well; Murphy's American Minstrels, good.

NOTES.—Johnny Nestor is soloist with Morse's Band this week.—Adele Ritchie is a visitor.—Mrs. Leslie Carter Spent Sunday.—Smythe and Smith have left to open their season's work.—Billy Hart ran down Sunday but couldn't get a drink.—Joe Mitchell's many friends were all in evidence at the opening Monday.—The Old Vienna Quartet will be known as the Atlantic City Four on the road this season.—This is the last week at the Steeplechase pier.—Dan McAvoy and his wife, after a summer here, have returned to New York.—Tim McMahon is rehearsing a new act which he has not named yet, but which goes over the Morris time with his "Watermelon Girls," and "Pullman Porter Maids."—Anson Poud is here.

ALLENTOWN, PA.

ORPHEUM (Sam Myers, mgr.).—This house began its third season on Labor Day. Gus Edwards' "Kountry Kids," headliner, Mr. and Mrs. Gardner Crane and Co., "Pitney's Prodigal Son,"

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DEALERS IN ALL PRINCIPAL CITIES

Parents," big; Gattelle Bros., good; Lillian Shaw, comedienne, pleased; the Sandwits, gymnasts, went strong; the Worthleys, "On the Beach," well liked; Coe and Boyd, music and comedy, well received.

ASHLAND, KY.

MAJESTIC (S. L. Martin, mgr.).—Moore, mystifier, good; Fay Sisters, good.

BUCKER.

ATLANTA, GA.

ORPHEUM (Ben Kabu, mgr.).—Opened 7. Buch Bros., comedy acrobats, went big; Fred Dnpres, parodist, repeatedly recalled; Weston Sisters, scored nicely; Terry and Elmer, dancing, well liked; Vols. "Salome," big hit; Jesse L. Lasky, comedienne, average; "Redpath's Napanes," big hit; BLIJO (H. L. De Give, mgr.).—"Greater New York Stars," headed by Pat Kelly, to capacity business; Tyson Sisters, the hit. —IDLEHOUR (T. P. Holland, mgr.).—Lawrence Wall, songs, average; Dolliver and Rogers, "Sister," good; Lep Meyer, comedian, hit; Young and Faye, dancing, big.

BALTIMORE, MD.

MARYLAND (F. C. Schanberger, mgr. Monday rehearsal 10).—"La Petite Adelaide and her Dainty Four in 'Salome,'" big hit; Jesse L. Lasky's "At the Country Club," an enormous hit; Julie Ring and Co., "In the Wrong Room," very good; the Picnays, acrobatics, fine; the Four Sheath Gown Girls, fair; Liddle Cliff got away nicely with his singing and dancing; Frosh, playing on the accordion, was a high class number.—GAYETY (W. L. Bailard, mgr.).—Scribners "Big Show," Bedini and Arthur better than ever; the Brainin Trio, excellent; Falardo, fairly good; Black, Frank and May, in "The Advance Agent," pleased.—NEW MONUMENTAL (Montague Jacobs, mgr.).—Louie Dacre is the big card here this week and he is packing them. Some of her talk is suggestive. The show has a bunch of pretty girls, two good pieces and a splendid olio.

JOHNNY MEYERS.

BEAUMONT, TEX.

LYRIO (Rupert Cox, mgr.).—Forrester and Lloyd, singing and dancing, exceptionally good; Gary, Owen and Co., headliner and hit of bill; Henry B. Toomer, blackface, talking, songs and dancing, good; Woodford and Marlboro in "A Timely Lesson," pleased.—PASTIME (John I. Pitman, mgr.).—Frank P. Jones, singing and dancing, very good; Tom Smith, blackface, pleased; Leonard and Phillips, comedy, good.

GEO. B. WALKER.

BINGHAMTON, N. Y.

ARMORY (E. H. Hart, mgr.).—Open, good business; Zarrell Bros., gymnasts, very good; Ila Grannon, songs, entertaining; the Vynos, musical, pleased immensely; Roberts, Hayes and Roberts, went big as before; Borani and Nevaro, good; Anderson and Coines, good; Middleton and Spellmeyer, in "A Texas Wooling," much applause.

JOGERST.

BUFFALO, N. Y.

SHEA'S (M. Shea, mgr. Monday rehearsal 10).

—Five bill with lots of ginger. Fred St. Onge Company, excellent; Sam Elton, pleasing; Hibbert and Warren, good; Claude Gillingwater in "The Wrong Man," hit; Lotta Gladstone, original and good; Margaret Rutledge and "The Gibson Girls" took well; Johnson and Harty, jolly comedians; Hasen Ben Ali's Whirlwind Arabs, good windup. —GARDEN (Chas. B. White, mgr.).—With a comedy with favor that gives spice to the bill and a pretty chorus, "The Night Owls," appeared to crowded houses.—LA FAYETTE (Chas. M. Baggis, mgr.).—Good vaudeville and "The Stolen Review" as presented by "The Strolling Players" pleased; excellent business.—LUNA PARK (E. H. McBroome, mgr.).—Last week of season. Primrose and Bohloff, a good outdoor act. The beaches are still drawing largely. Erie Co. Fair at Hamberg this week will be a lodestone. Geo. Cohan's "American Idea" caught on big Monday night.

DICKSON.

CINCINNATI.

By HARRY HERR.

VARIETY'S Central Office, 107 Bell Block.

COLUMBIA (H. M. Ziegler, mgr. Sunday rehearsal 10).—Entertaining bill this week. Martella, cyclists, great act; Arcadia, vocalist and violin soloist, artistic hit; Les Slavagis, dancers, good; Murray Sisters, very nice; Arthur Dunn and Marie Glasier, laugh all the way; Gaston and Green, very good; Majestic Musical Four, good music; the Slaytons, contortion novelty. —STANDARD (Frank J. Clements, house agent).—"A Night in New York" (Trans-Atlantics), one of the best burlesque shows that has ever visited Cincinnati. Press and public unstinted in praise. The opening is a scene around "Dreamland," a very pretty setting. Charles Howard, James H. Lichter and Sammy Brown are the comedians, and kept them laughing. Ida Emerson, Corina Lamond, with Jennie and Clara Austin all come in for a great deal of applause. Nine musical numbers are used in the first act, every one receiving two and three encores. Between acts Powder and Chapman did dancing among the best, and before the close of the second act Marvelous Millers, whirlwind dancers, did the greatest natty dance that has been seen here in a generation.

PEOPLE'S (James E. Feunesssey, mgr.).—"Broadway Gaiety Girls," with "A Trip Through India," has some new comedy. Mike J. Kelly is the chief comedian of the company and the author. Kelly is very funny as is Ed. Mann who assists him. Dorothy Collins, Alma Burman, Goldie Burman, May Waddell and Jennie Falco have parts. James Falco has the real good voice of the company. Fred and May Waddell open the olio in a mixed comedy act, average. The International Musical Trio, good musicians. Burman Sisters, songs and monologue. The latter should be censored.

DANVILLE, ILL.

LYRIO (Fred W. Hartmann, mgr.).—Four La Bells, good; Dan Robey, blackface, hit; Scharr Troupe of Cyclists, very clever; Linda and Brian, clever act; kinodrome. —COLISEUM (Lawrence Taylor, mgr.).—J. S. Ellis, good; Dorie Quartette,

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The Dutchman and the Queen.

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THE BUM LEGIT.

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SOL POWDER.

LEO CARRILLO

Sept. 6, Orpheum, Kansas City

Sept. 14, Orpheum, Omaha

Sept. 21, Orpheum, Des Moines

It's great out here. Help, the papers are after me. They say I'm good. I hate to believe it—but if they say so—. (Is it winter yet in the East?)

PAT CASEY did this booking.

hit; Hill, Cherry and Hill, in a great bicycle act; Martynne, fire dancer, pleased; Maxine Wells, ventriloquist. F. E. W.

DES MOINES, IOWA.

EMPIRE (M. J. Karger, mgr.).—"Miss New York, Jr." is a bright and entertaining piece. The company is adequate, and costumes and settings superb. Business is capacity.—MAJESTIC (Fred Buchanan, mgr.).—Grace Emmett and Co., "Mrs. Murphy's Second Husband," is there with laughs; Leipsig, conjurer, skillful artist; Edgerton, aerialist, pleased; Musical Foresters, entertained; Hallen and Hayes, entertained with their dancing; Armstrong and Verne, songs to good advantage; Patty Frank Troupe of gymnasts, good.—UNIQUE (Elbert and Getchell, mgrs.).—8-10: This popular little house, recently opened, is playing to capacity business. Josephine Corsello, singing and dancing, very good; Ed. B. and Rolla White, sketch, pleased; Rollin Johnson, songs, applauded.

ELMIRA, N. Y.

RIALTO (F. W. McConnell, mgr.).—Hugh Morton, Max Bruno, Jessie Phillips, John A. Egan, Dorothy Lawrence, Margaret L. Van der Lillian Ferris, good.—FAMILY (G. W. Middleton, mgr.).—Himmanovo Co., excellent.—HAPPY HOUR (Ira Van De Mark, mgr.).—Zarelli and De Amana, Lew Lorimer, ill. songs and m. p., good. J. M. BEERS.

GALVESTON, TEX.

PEOPLE'S (D. A. Wels, mgr.).—Week 31: Five Sedgwicks, in "The Mischief Maker," hit; Richard Mandell and Co., in "Dr. Jekyll and Mr. Hyde," fine; Bell and Washburn, singers and dancers, excellent; Two Hermans, acrobatic act, very pleasing; Walter Warten, acrobatic comedian, good; Chas. Mears, bugler, pleasing. MILLER.

HAMILTON, O.

GRAND (McCarthy & Ward, mgrs.).—Mr. and Mrs. Perkins Fisher, excellent; Francis Hoyt and Co., in "An Eventful Honeymoon," good; Imperial Musical Trio, musical, exceptionally good; The Sharrocks, well received; The Aherns, balancers, good.

HOBOKEN, N. J.

EMPIRE (A. M. Bruggemann, mgr. Rehearsal Monday 10).—This house, all newly decorated and enlarged, opened to two packed houses on Labor Day. Bill is headed by Charles Lovenberg's production, "La Petite Parisienne" (new acts). Una Clayton and Co. in a delightful little playlet, "His Local Color," very fine; Capt. Winston and a marvelous troupe of Sea Lions pleased; Gray and Graham, musical act, good; Newbold and Carroll have a novel gymnastic sketch; Harry Breen, singing, well received; Josephine Davis, vocalist and dancer, very clever.—GAYETY.—The opening of this new house as a spoke in the Eastern Wheel is announced for next Monday, with the Behman Show as the attraction. The house is situated right in the best residence section of the city. JOHN KAY.

JACKSON, MICH.

BIJOU (Will Marshall, mgr.).—Herbert, clever; Rand and Byron, pleased; Mack and West, laughter; Alarcon Trio, singing, excellent. BRADLEY.

JOHNSTOWN, PA.

GLOBE (J. G. Foley, mgr.).—8-5: Clara Williams, soprano, splendid; Carson and Hopkins, comedy gymnasts, good; Wm. Mitchell, slack wire, good. 7-9: Mares and Delaney, sketch, the bit of the show; Mattie Walsch, comedienne, good, and Sam Howard, the crazy wench, is fair.—LUNA PARK (Phil. Canfield, mgr.).—Vasco and Co., illusionists, splendid; Musical Copes have good act; Grace Bennett, singing comedienne, good; Lew Palmer, mimic, very droll; King and Queen, the diving horses, have been retained for this week. JUSTICIAN.

JOLIET, ILL.

GRAND (L. M. Goldberg, mgr.).—"My Uncle From India," with Sue Washburn Fisher and the Grand "Fonies." In the olio: The Hawaiian Quintette, Kopeland and Thoman, and Laura Rolt. A. J. STEVENS.

KANSAS CITY, MO.

ORPHEUM (Martin Beck, mgr.).—Packed houses greeted the opening of Hall McAllister and Co. headline in "The Girl of the Times." Leo Carrillo, monologist, is exceedingly clever; "Les Cadets de Gascone," a quartet of French singers arrived in Kansas City direct from France. This is their first appearance in America. The quartet is a remarkably good one and received a big reception. Ernie and Mildred Potts gave an excellent exhibition of singing, dancing and bag punching. Potts has an arrangement by which he is enabled to keep five bags going at one time. Grals' Baboons do a wonderful act. Harry Tate's comedians present "Motoring." Black and Jones, colored, good.—CENTURY (Joe R. Donnegan, mgr.).—"Sam T. Jacks," good show.—MAJESTIC (Thos. Hodgeman, mgr.).—"Parisian Widows." The first part, a "bare stage" scene, pleases. The burlesque is a reproduction of a day's doings in a large department store, unique in arrangement and very prettily costumed. Clifford and Bentley, "The College Boy and the Hebrew," received several encores in the olio; good. Ben Pierce, German comedian, splendid monologue. Burns and McCona, acrobats, exceptionally good. Margie Elliott, in her "Anto Bee" role was excellent. May Ann Brown, clever impersonations. G. P. CRANDALL.

LAWRENCE, MASS.

COLONIAL (J. Fred Lees, mgr.).—Indications point to another successful season. Donat Bedini and dogs, went big; Ross and Costana, pleased; Morgan and Drake, in "Her Awful Butler," took well. Bowery Boys Quartet, good;

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Jesta Clement in "Too Much Sympathy," cleverly played and a hit; Loney Haskell, went big; Coun. Downey and Willard, good laugh. JOHN J. JOYCE.

LINCOLN, NEB.

MAJESTIC (L. M. Gorman, mgr.).—Week 31: "Ye Colonial Septet," musical, scored; The Okuras, extraordinary Jap act; Herbert B. Lennon, impersonations, entertaining; Lorraine Buchanan and Co., sketch, good; Collins and Brown, German comedians, hit; Juggling Normans, fastest seen here.—NOTES: "Colonial Septet," jumped from San Francisco here. LEE J. LOGAN.

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FONTAINE FERRY PARK (Wm. Reickman, mgr.).—Labor Day and the closing day of the season was enthusiastically and appropriately celebrated. The special bill of vaudeville was cordially received. The list of entertainers included Edmonds, Emerson and Edmonds, comedy sketch artists; Warren and Faust, the grotesque pair retained from last week's show; Bassett and Scott, clog dancers; Emily N'ce, "the winking soubrette," and Chester and Co., equilibrists. Harry Cook and his band were also heard in farewell concert.

BUCKINGHAM (Horace M. McCrackin, mgr.).—In the adventures of Isay Cohen by the Travelers Co., the Buckingham had a delightful combination of burlesque and melodrama to offer its patrons. The play throughout is filled with mirth by the combination of adventures of Irish, Italians and Germans. Charles J. Burkhardt, who plays the part of Isay, has several good comedians to help enliven the show. During the last act La Dora burlesques the "Salome" dance by a delightful exhibition of gracefulness and nimbleness. Choozeela takes the audience by storm when she appears in Oriental costume and goes through her celebrated dances.

PRINCESS (Irvin Simmons, mgr.).—M. p. and ill. songs; good show.

HOPKINS (Eddie Dustin, mgr.).—M. p. TWENTY-EIGHTH and BROADWAY.—"101 Ranch," Sept. 7.

STATE FAIR.—Sept. 14-21. Weber's Band, Spellman Wild West Show, and others.

MEDFORD, MASS.

HATHAWAY'S (Samuel L. Tuck, mgr.).—Grace Alvin, ill. songs, favorite; Owley and Randall, good; Phil Bennett, singing, hit; Morrissey and Ayer, pianists, well received; Mystics, McCarthy, in "The Race That's Dream," headline; Seymour and Nestor, quick change artists, favorite; Herman and Rice, comic acrobats, good.—BOULEVARD (J. W. Gorman, mgr.).—Kimball and Donovan, banjoists, hit; Howard Judge, juggling, good; Burke's musical dogs, well received; Clark and Bergman, singing and dancing, favorite; Colby and May, ventriloquist, applauded; Kelley and Reno, comedy acrobats. THOS. C. KENNEY.

MILWAUKEE.

MAJESTIC (James A. Higler, mgr.).—Fonda, Bell and Fonda, Indian club experts; Joseph Trio, amazing aerial act; Mabe Adams, good; Ida Fuller, beautiful spectacular dances; Edna Aug. popular as ever; Howard Bland and Edie Lawrence, good; Carroll and Baker, comedy dancing act.—CRYSTAL (F. Winters, mgr.).—Melvin Raymonds' Girls headline lively musical comedy; George Evers, clever biter; Georgia Gardiner, good; Wooley and Evers, acrobats; Ada James, ill. songs.—GAYETY (S. B. Simmons, mgr.).—"Rents-Santley," very attractive.—STAR (F. Trotman, mgr.).—"Tiger Lilies," big show and good one. JEROME HENRY.

MUSKOGEE, OKLA.

LYRIC (E. A. Miller, mgr.).—Goodwin and Lane, well received; Mrs. Nollie Fears (local), illustrated song, Chris Lane, monologist, good; Leon and Adeline, comedy jugglers, clever; Leslie and Adams, good; Clark and Turner, singing and dancing, encores; The Barretts, laugh producers.

NEWARK, N. J.

PROCTOR'S (R. C. Stewart, mgr. Rehearsal Monday 9).—Very good bill this week. Martin and Maximilian, comedy conjuring, opened; John and Bertha Gleason and Fred Houlihan, piano selections and dancing; Mo. Irwin and Co. (3), in "The Bigamy of Mrs. Benson," could be brought down to a monologue, Miss Irwin being it; Franco Piper with his banjos pleased, as did Griff in jessive juggling; The Avon Comedy Four, the hit of the bill; Edwin Brandt and Co. (2), in "Fool's Gold," a very interesting sketch; The Florence Troupe of Acrobats, pleased well.—EMPIRE (Fred Wilson, mgr.).—W. B. Watson's Burlesquers, with the "Salome" dance modified, also Mr. Watson, Billy Spencer, Annie Bernstein, Bijou Comedy Four, Shields and Sheridan, etc., to extra large houses.—WALDMANN'S (Lee Ottensengul, mgr.).—The Behman Show, with Mollie Williams, Frank and Marian Moore, Ned Dandy, Will Cate, Fote Curry, Tommy Glenroy, Margaret King, Phil White and large chorus in two burlettas. Business good at opening performances.—ARCADE (L. O. Mumford, mgr.).—Kathryn Roth, "Trombologue," good; Arthur Bell, ventriloquist, pleased; Elsiea Harris, operatic selections, good; Geo. Scott, pianologue, clever; Arthur F. and Ruthie Hughes, good.—OLYMPIC PARK (Willard Miller, mgr.).—Aborn Opera Co., in "Il Trovatore," and the Orin Troupe of head balancers; Loreda and Blake, comedy acrobats; The Avolettas Rishel acrobats and Fredrick and Venita, comedians.—ELECTRIC PARK (C. A. Dunlap, mgr.).—Olive Swartz, and a large chorus in "The Show."—HILLSIDE PARK (W. E. Thompson, mgr.).—The Jap Troupe (10), including box and clog, roller skaters; the Velos, a comedy act; Collins and La Belle, dancers, and the H. A. Ross, comedy acrobats. JOE O'BRYAN.

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SHEWANDOAH, PA.
WOODLAND PARK (G. H. Gerber, mgr.).—Chalk Saunders, clever; Burt Weston, musical, good. Woodland closes 12.—O'HARA (J. W. Major, res. mgr.).—Reilly & Woods' Big Show. Snappy and bound to please. Principals and cast all good. JACK THUME.

ST. JOSEPH, MO.
CRYSTAL (Fred Cosman, mgr.).—Elton, Polo, Aldo Troupe, and Rialto Comedy Four divide honors in strongest bill of the season. The former present one of the best casting acts, and the latter one of the best comedy singing acts ever seen here. The Oldfields have a good sketch

on old lines. The Two Blacks are expert banjoists and better dancers, scored big in the opening position.—LYCEUM (C. U. Philley, mgr.).—Sam T. Jack's Burlesquers opened 3 days engagement 3, to well filled house. Henry Fink, as a Hebrew, carried the burden of the comedy. The costuming was excellent. BUTCH.

SYRACUSE, N. Y.
GRAND OPERA HOUSE (Grand Amusement Co., mgrs.).—Bill this week superior to opening one. Sanson and Bellin, in balancing, received deserved applause; Mills and Morris, were favorably received; Emil Hoch and Co., here last season in same sketch, "Love's Young Dream,"

heartily welcome; Edward Morton, with his many well sung "coon" songs, a riot. Honestly, he was the hit of the bill. Ahern Cycle Troupe has bunches of good comedy as well as excellent riding, and won out with little effort; Empire Comedy Four's roughhouse gained more applause than the singing; Boston Fadetts, feature.

WATERTOWN, N. Y.
ORPHEUM (Walter C. Mack, mgr.).—Moffett and Clare, novelty dancers, excellent; Rice and Walters, "A Day on the Farm," emphatic hit; Eddie Gardner, comedy juggler, excellent; La Moto, "Phroso," mechanical dog, a sensation; Hypnotograph; the non-appearance of Eddie Carroll, St. Claire and Carlisle, and Concor's dogs

caused an awkward predicament opening night, as all three acts failed to wire manager; their places were acceptably filled the next day by McGrath and Yeoman, and Hamilton and Howlett.—ANTIQUA (L. M. Sneden, mgr.).—McCann Children, clever; Mar Jean Larkin, cornettist, good; Gorman and Bell, comedy hit; N. Eline Thling, vocalist.—BLOU (J. W. Ludlow, mgr.).—Eddie Foyer, good; Bernice Barney, soubrette, good; Frank Bennett, vocalist; m. p.—WONDERLAND (J. B. Shaff, mgr.).—Jerge Bros., fair; Geo. B. Touhey, vocalist, good; m. p.—STAR (L. M. Armstrong, mgr.).—Clyde and Stevens, F. E. Brown and m. p.—LYRIC (Chas. Hildebrandt, mgr.).—Kivin Sisters, Frank Bragger, instrumentalist; Chas. Hildebrandt, vocalist; m. p. ODELL.

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VARIETY

VOL. XII., NO. 2.

SEPTEMBER 19, 1908.

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VARIETY

VOL. XII., NO. 2.

SEPTEMBER 19, 1908.

PRICE TEN CENTS.

ENGLISH MANAGERS FIGHTING: MERGER GREATLY WEAKENED

**Payne Circuit "Bars" Gibbons' Houses; Moss-Stoll, DeFrece and Payne Still Left for "Combine"—
Water Rats Buy Gibbons Stock**

(Special Cable to VARIETY.)

London, Sept. 16.

It's more than an even-money bet the "merger" of the English variety managers has flopped. The Moss-Stoll Tour, the Payne houses and Walter DeFrece's Circuit are about the only houses of prominence forming the nucleus of the proposed Stoll combination.

The Payne Circuit has "barred" acts playing the Gibbons' houses, and agents have been notified to this effect. It is undoubtedly an open breach between the Payne and Gibbons' houses with the Moss-Stoll chain likely to become involved. The Payne Syndicate is considered affiliated with Moss-Stoll.

It is also intimated in certain quarters that Thos. Barassford with his formidable list of houses may form an opposition to Moss-Stoll. Barassford through this is the artists' hope as against a "trust," although the vaudeville artists over here as a whole do not yet realize his strategic position which might inure to their benefit.

Another complication in the already complex situation comes to-day in the unconfirmed report that the Water Rats has suddenly become a factor to be considered by reason of its recent purchase of a block of stock in the Gibbons properties. Although there are points of dissimilarity, the Rats' movement resembles in general the action of the White Rats of America in investing in active vaudeville theatres through its "Investment Fund" plan.

FIGHT ON "OFFICE COPY."

(Special Cable to VARIETY.)

London, Sept. 17.

The fight is on in earnest against the iniquitous "office copy" contract which binds vaudeville artists for life to the service of agents. The Variety Artists' Fed-

eration has made known its determination to do away entirely with the practice, and to-day issued orders to its members that they should pay no commission to agents under this hated instrument until the fight which the association has started for its abolition shall have come to a definite issue.

This clause in the contracts between agent and artist has been the source of easy profit to the agent. He will not easily forego its benefit. The artist body, on the other hand, is equally determined and a big fight is looked for.

A meeting was lately held between a V. A. F. committee and the agents to arrive at an understanding.

"MIDNIGHT VAUDEVILLE" TAKING.

Chicago, Sept. 17.

Another restaurant here will take on "midnight vaudeville." This time it is the North American, several yards away from the Majestic Theatre.

Six acts weekly will be used, supplied by the Western Vaudeville Association. The other vaudeville restaurant is the "States."

SECURES JACK LORIMER.

(Special Cable to VARIETY.)

London, Sept. 17.

Jack Lorimer, the Scotch eccentric comedian, has been engaged by the William Morris branch here for a reappearance in America over the Morris Circuit. The contract was executed this week.

"SALOME" STILL FEATURED.

Chicago, Sept. 17.

Notwithstanding the severe "roasting" Lotta Faust and her "Salome" dance received last week, both are still featured at the Garrick, where the dance is a part of Lew Fields' "The Girl Behind the Counter."

AMERICAN ON OCTOBER 5.

The American, New York, opens as a vaudeville house on the Morris Circuit Oct. 5.

The first bill will be composed of Four Mortons, Ross and Fenton, Howard and Barrison, Julian Rose, Barnold's Dogs, Mr. and Mrs. Bob Fitzsimmons, 3 Du-nonds, Smirl and Kessner, "A Surprise" and pictures. Twenty-five cents to a dollar will be the prices.

MORRIS' FULTON, SEPT. 26.

The Fulton in Brooklyn, the new theatre erected over there and on the Morris Circuit, will open one week from to-night (September 26) with the following bill: Four Mortons, Ross and Fenton, Cliff Gordon, Grace Cameron, Yamamotos, Caryl Wilbur and Co. The Romanos, Smirl and Kessner and "A Surprise," besides pictures. The admission scale will be from 15 cents to a dollar.

REVOKES VIRGINIA'S LICENSE.

Chicago, Sept. 17.

Mayor Busse has revoked the license of the Virginia Theatre for violation of ordinance in overcrowding the capacity limited by the authorities. Amateur nights, when a big crowd collected, caused the complaint.

Alterations will be made while the theatre is closed. The management expects to soon reopen.

GRAND OPERA AT HIPPODROME.

Cleveland, Sept. 17.

The Hippodrome is scheduled to open Saturday night upon a ten-weeks' season of grand opera. A ballet of 200 has been in rehearsal for several weeks. The orchestra will have sixty pieces. William J. Wilson remains stage manager.

Walter Brandt, formerly presiding in the box-office of Keith's, has been appointed treasurer for the big playhouse.

MARRIES IN AUSTRALIA.

Sydney, Aug. 1.

One of the Klos Sisters was married in Melbourne last week to Harold Bond.

The bride is Maggie Sutherland, a brawny Scotch lassie. Leonard Nelson, the well-known Australian comedian, acted as best man.

ST. LOUIS' FUNNY SITUATION.

St. Louis, Sept. 17.

Despite reports to the contrary, it is not believed all is peace and harmony between the Oppenheimer Brothers, who manage the American Theatre, and Middleton & Tate, with the Western Vaudeville Association of Chicago, managers of the Columbia.

Following the "settlement" last season between Klaw & Erlanger and the United Offices, the then building American, which was under contract to be booked by William Morris, of New York, was placed in the W. V. A.'s office, the Columbia discontinuing vaudeville upon the American opening.

This was said to have been a condition of the agreement then made by the Oppenheimers, and the report spread or was spread that the two theatres were "pooled."

On Monday next (Sept. 21), after a large amount of money has been spent in improving the Columbia, that house re-opens with vaudeville, having McIntyre and Heath as the headline feature. At the American Geo. Primrose will lead the bill.

The common report is the Oppenheimers are now trying to figure how it happened, and where they come in, not exactly seeing how two houses in "friendly opposition" will benefit them any more than two in active competition. With both the St. Louis vaudeville houses booking through the Western Vaudeville Association, and several members of that combine financially interested in the Columbia, the American has no future sinecure.

KELLY'S PRICE FAR UP.

London, Sept. 10.

When Walter C. Kelly plays Glasgow, the manager will hand "The Virginia Judge" \$625 for Mr. Kelly's presence each week and while in Scotland.

Kelly has a stout bundle of contracts for English time. Each one reads for \$500 weekly, with extra salary for all matinees played. This week Mr. Kelly is vacationing in London, the Birkenhead house on the Barnsford Tour where he should have appeared being uncompleted.

LAUDER HERE FOR 20 WEEKS.

At the William Morris office this week it was announced that the American engagement of Harry Lauder over the Morris Circuit had been extended to twenty weeks, running consecutively from the date of his opening at the Lincoln Square Theatre in October. William Morris would not give the exact date of Lauder's reappearance. Lauder opened at the Tivoli, London, on Labor Day for a run of a few weeks.

When asked what basis the several rumors about had that court proceedings would be taken to restrain Lauder from appearing under his management, Mr. Morris replied that he did not know of any.

These reports have said the Circle Production Co., which operates the Circle Theatre, and is now practically composed of Larry Mulligan alone, had made the contract with Lauder, or had obtained a ~~claim upon his services~~ through advancing a sum of money upon the signing of the agreement.

In refutation of these reports, Mr. Morris requested a VARIETY representative to read Mr. Lauder's contract with him. It calls for the Scotch comedian to play over here for William Morris.

"It is only talk," said Mr. Morris. "As you see, I, and no one else, not even William Morris, Inc., has any right to Mr. Lauder's services in America. He will play according to that agreement. Anything else to the contrary which is stated publicly or privately only serves to further advertise the engagement, and I do not at all object to it."

London, Sept. 10.

Harry Lauder is appearing in London at present. He was asked yesterday regarding the reports from New York that he would not be allowed to appear for William Morris, the rumor alleging the Circle Production Co. would restrain him.

In answer, Mr. Lauder responded: "I don't know anyone in connection with my American engagement excepting William Morris. My contract is with him, and I shall play it as agreed. I have no business with the Circle Production Co., and as for Felix Isman, about whom I lately heard in this same connection, I never knew such a man existed until the other day."

Lauder is in receipt of a letter from Michael Abrams, Sons & Co., solicitors, making a pointed inquiry as to whom he was going to play for in America. It is understood here the comedian did not answer it. Just who the attorneys represented in the matter is not quite clear.

Geo. M. Leventritt, the attorney for William Morris, Inc., while in London recently, it is said, secured postponements of Mr. Lauder's English time for about twelve weeks longer than originally contracted for. The terms of the Morris-Lauder contract are that Lauder will play all consecutive time in America Morris may have postponed for him in England.

This week Lauder has been summoned to appear before the King.

NEWSPAPER "POUNDING."

Cincinnati, Sept. 17.

The Times-Star is "pounding" all the theatres here, from the bottom up. It says the shows are mediocre and a wearisome repetition year after year. It will have an effect on attendance.

MORE SALARY FOR SMALL ACTS.

Chicago, Sept. 17.

A strike of the acts playing the "five-cent" vaudeville theatres in the Middle West was averted this week when the managers agreed to a raise in salaries.

"Singles" hereafter will receive \$20 weekly; "doubles" (two people) \$35. About 300 houses have consented to the raise. Over 500 artists and picture operators are affected.

The concession in salary was procured through the Actor's Alliance of Chicago. In the city at some downtown "Nickel" places, the increase was voluntarily made before the agitation.

BLATT, GREENPOINT'S MANAGER.

The manager for Percy G. Williams' new Greenpoint vaudeville theatre will be Benedict Blatt, in charge of the Novelty for the past season.

Mr. Blatt has been on Mr. Williams' staff since the time of the Circle, having been steadily advanced. "The Greenpoint," as the theatre will be called, may open October 5. It will have a seating capacity of about 1,800, and popular prices will rule.

The theatre will draw from Greenpoint, Williamsburg, and the Long Island City section, the latter covering a wide territory with adequate transportation facilities. There is little opposition of any kind in the vicinity.

Mr. Blatt will continue in charge of the Novelty where the policy is now "pictures" until the Greenpoint opens. Eva Tanguay may be the feature of the first program.

GENERAL MEETING IN CHICAGO.

Chicago, Sept. 17.

The more prominent managers of the Western Vaudeville Association will hold a meeting next Monday, when general business conditions will be talked over.

Martin Beck arrived here early in the week. Morris Meyerfeld, Jr., will come in on his way from San Francisco, stopping off two days at the Grand Canon, Colorado.

MOZART OBJECTS TO PRIZE FIGHTS.

Binghamton, N. Y., Sept. 17.

There is trouble brewing over Edward Mozart's tenancy of the Bijou, which opened last Monday as a part of the Mozart Circuit, and in opposition to Weber & Rush's Armory Theatre.

It now appears that after Mozart had signed the lease, it became known that a previous agreement, either made verbally or in writing, was in existence, giving fight promoters the privilege of occupying the theatre once monthly for the purpose of holding pugilistic exhibitions.

Mozart set up a strenuous objection, and the point has not been decided. It may be settled in court.

KEENEY STARTS SEASON.

The season opens at Frank Keeney's Fulton Street Theatre, Brooklyn, on Monday, Sept. 21. It is located nearest of the other Brooklyn vaudeville houses to The Fulton, the Morris stand over the bridge.

Mr. Keeney has prepared his season's commencement against competition with Edna May Spooner and Company, Virginia Earl, John T. Kelly and Company, DeWitt, Burns and Torrence, "Rain Dears," Emil Subers, Pearl and Josco and Two Hardts.

ALICE LLOYD BACK.

On the "Mauretania" yesterday (Friday) Alice Lloyd returned to start rehearsals in "The Bonnie Belles of Scotland," the Klaw & Erlanger production in which Miss Lloyd will be starred this season, the piece probably opening shortly after Election Day.

On the same boat were Tom and Fred McNaughton, who will be featured in the same show.

Daisy, Maude and Sydney Wood, with their mother, reached New York earlier in the week. Daisy opens at the Lincoln Square Monday. Maude and Sydney are also engaged for the Morris time. They are the remaining members of the Lloyd family, visiting America for the first time.

MISS WHITFORD'S TRIPLE PART.

"The Nell Brinkley Girl" of "The Follies of 1908" is almost too busily engaged in the production at the New York Theatre to study poses in the character, which Annabelle Whitford assumes and originated in the piece.

Miss Whitford leisurely opened with the show on the Roof as the living type of Nell Brinkley's sketches. With the departure of Grace La Rue, Miss Whitford smilingly accepted the part then left open.

The smile was still there on Monday last when the beautiful blonde was called upon to take up Lucy Weston's former duties in the piece, but the smile by this time has a drooping appearance at the corners. Miss Whitford is playing three parts at present, pleasing the management mightily, both artistically and in the bank-book, but the specialists on nerves in the city have scouts around the New York awaiting calls from the triple-part actress.

UNITED BOOKING "SUNDAYS."

The William Morris office booked the Sunday night show in the new Dave Kraus burlesque theatre (Eastern) in East 14th Street, but on Monday morning of this week it became known through the theatrical district that that house had suddenly shifted over to the United bookings. Joe Weber is directing the shows.

The Dewey last season played independent attractions at its Sunday night shows for a while, but soon came over to the United. The new arrangement took effect immediately and tomorrow night's show will be supplied by the United.

ATTACHED LALLA SELBINI.

Paris, Sept. 9.

While Lalla Selbini, "The Bathing Girl," played in Vienna last month, a policeman, detective and agent entered her hotel room while she was abed, and levied upon all Miss Selbini's jewelry, money and valuables they could find.

The property is being held until Miss Selbini fulfills contracts on the Continent made through the agent before she first appeared in America. The contracts call for a low salary. She contracted to play the Hansa, Hamburg, during January at \$75 weekly. Some of the agreements call for even a smaller amount.

Miss Selbini has engaged to play with the Orpheum Road Show in America this season, but has been obliged to cancel that time until she is through over here.

PANTAGES MAY BUY IN.

San Francisco, Sept. 17.

Sam Harris and E. Ed. Ackerman each deny that Pantages will withdraw from the Western States Managers' Association.

Mr. Pantages is due to arrive in San Francisco next Sunday when it is rumored he may purchase an interest in Harris' Empire.

Mr. Harris has bought the Lyceum, adding it to the Western States Circuit.

Reports still spread that unless the affairs of the Western States are adjusted to Mr. Pantages' liking, he will enter California independently, adding a chain here to his northwestern houses.

There is a story about that Pantages recently declined a partner in his theatrical enterprises. The man seeking an opening is rated at \$500,000. This has given grounds to the rumors that Pantages is capable of proceeding alone, having or commanding all necessary funds.

LUBELSKI'S "STOCK" OFF.

San Francisco, Sept. 17.

Tony Lubelski's musical stock scheme did not pan out very well. Both the J. Francis Sullivan and Jack Golden Companies brought here from the east by Lubelski have disbanded, without receiving salaries due in full. No complaint has been heard, however.

Lubelski's Novelty, Oakland, is now playing five and ten-cent vaudeville.

NEXT WEEK'S BILLS.

The opposition bills next week (Sept. 21) are: At the Lincoln Square, Howard and Barrison, Felix and Calre, Daisy Wood (new), Edna Hall Macy and Co., Cliff Gordon (held over), McMahon's "Watermelon Girls," Barnold's Dogs, "The Battle of Too Soon" (Halliday and Curley), and Mr. and Mrs. Nello, beside pictures.

At the Colonial Eva Tanguay (held over), Karno's Comedy Company, "The Van Dyck" (new), Work and Ower, Ray Cox, Hyman Meyer (new), Charles and Fanny Van, Milt Wood and Merian's Dogs.

MORRIS' "SURPRISES."

In the announcement made by the Morris office this week of the opening bills for the next two weeks there is mentioned for the programs at the American and Fulton, "A Surprise."

William Morris became mysterious when asked what the "Surprises" were. He said each would be an act by itself, but no information concerning the nature of it was proffered.

FRED NIBLO SUES.

Denis F. O'Brien, attorney for Fred Niblo, served a summons and complaint this week at the United Booking Offices on behalf of Fred Niblo who claims \$768.89, salary and transportation, still due him under the Klaw & Erlanger contract entered into last season. The United has assumed all the liabilities of this nature outstanding.

The action has been brought in the Supreme Court of New York County.

MISS RITCHIE IN NEW ACT.

A brand new act, with many costumes, is Adele Ritchie's vaudeville idea now. E. M. Markum is out for time, and Miss Ritchie, who has returned from Montreal will await the starting signal.

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Editor and Proprietor.

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Vol. XII. SEPT. 19. No. 2.

S. Miller Kent will appear in a new sketch next week.

Harry Woodruff is reported calculating the advantage of vaudeville.

Lykens & Levy are offering Nella Bergen as a single act in vaudeville.

Gladys Sears has canceled all vaudeville engagements to star in "Indiana Folks."

Clayton White and Marie Stuart open their United season at the Alhambra on Sept. 21.

Al Fields and a company of three people will appear in "Too Much Devil," a travesty.

Joe Weber's Music Hall may be the scene of weekly Sunday night concerts this winter.

Beattie Valdare, of the bicycle troupe of that name, was quietly married in the West last week.

"Juliet," a new act launched under the direction of Ad. Newberger, opens Monday in Baltimore.

The Aerial Smiths will play London at nearly double the salary they originally booked Europe for.

J. K. Burk has given up vaudeville at Geneva, N. Y., because Geneva doesn't give up for vaudeville.

Jos. Gaites has placed Snyder and Buckley under contract to play in his "Follies of 1907" production.

Charlene and Charlene have been booked for a return tour over the Orpheum Circuit beginning Sept. 27, 1909.

Macart's Monkeys will play Berlin, from Nov. 1 until Dec. 31, receiving for the engagement 10,000 marks.

Sadie Sherman, a niece of James S. Sherman, the Republican Vice-Presidential nominee, is on the Orpheum Circuit.

Castellane and Brother open Oct. 4 on the Orpheum Circuit, booked by Pat Casey. It is a sensational bicycle number.

Carl Mehrtens, of *Das Programm* will take up his new duties in Berlin on Oct. 1, severing his connection then with the paper.

Mrs. Meyer Cohen has gone to Paris, where she will spend the winter. Vivian Cohen, the daughter, will join her mother shortly.

"At the Sound of the Gong" with "Fighting" Geo. Wilson in the boxing scene (now introduced) opened at Camden last Monday.

Cook and Clinton, female sharpshooters, commence their United season this week at Bennett's, Montreal, placed by Jenie Jacobs.

Edgar Bixley with Hilda Hawthorne and Geo. X. Wilson will open in a comedy sketch at Fall River Oct. 5 for the Morris Circuit season.

The Avenue, Wilmington, Del., the announced opposition to the W. L. Dockstader's Garrick in that city, is due to open Oct. 12.

Peer Gynt, the youthful singer and "discovery" of the William Morris London office, will open at Forepaugh's, Philadelphia, Sept. 28.

A new monologue has been written for John W. Ransome, who will again appear in "one" with it under the direction of Lykens & Levy.

"The Follies of 1908" will play in Philadelphia for three weeks following the New York Theatre engagement, which terminates Sept. 26.

John Wiggin is an uncle. A son was born to Mr. and Mrs. William J. Wiggin. The father is managing Cook's Opera House, Rochester.

Robert D. Girard, the New York representative of the Orpheum Circuit a few years ago, is mining at Table Rock, Sierra County, California.

The Zancigs appeared before the Royal family of Germany at Berlin on Sept. 3. They leave the other side for America on the "Lusitania" Oct. 3.

The Olympia, Paris, which passed to the management of H. B. Marinelli on Sept. 1 is reported to have had a successful opening and season since.

Gene Pollard has returned to his former camping ground, the stage door of the Colonial. Mr. Pollard has been at the Orpheum, Brooklyn, for some time.

"A Bad Boy and His Teddy Bears" closes this week. It has been playing Stair & Havlin time since the opening of the season. Chas. E. Blaney owns it.

Sevillo, the juggler, who lost two fingers through the premature explosion of a cannon in his act at the Family, Lancaster, on Labor Day, is slowly recovering.

Margaret Arnold, a young singer from the West, will appear in vaudeville around New York Sept. 28. Abie Hammerstein says it. He will manage the act.

Ce-Dora, "The Girl in the Golden Globe," has been engaged as a special attraction for the Western Burlesque Wheel for twenty weeks, opening Sept. 21 in Chicago.

Frank Riker and Company, in "Her Wedding Morn," by Arthur Stace, opens at the Bijou, Orange, N. J., Sept. 28. It is an Orpheum Circuit Producing Department piece.

John T. and Eva Fay, the "thought transmissioners," commence eight weeks for Pantages in the northwest at Spokane Sept. 27, booked by Louis Pincus through the Casey Agency.

"The Three Demons," an aerial cycle whirl, booked to open at the Hippodrome last Saturday, could not place their rigging, and the management is "farming" the act out to fairs.

Eva Tanguay will open at the Orpheum, Brooklyn, Sept. 28, remaining at the Colonial until then. At the conclusion of the Brooklyn engagement Miss Tanguay will discard the "Salome" dance.

Have you seen Mike Bentham in the hat he borrowed from an Alpine mountaineer? Mr. Bentham only wears it at night. Up in New Rochelle where the agent lives, the townspeople call it "rakish."

Lucy Weston sails for England on Sept. 23. Miss Weston will return in a month or so. Her future plans over here are not definite. A marriage may prevent her return to the stage.

"Sandwich" men carrying advertisements in front and rear for the Lincoln Square Theatre stood reading the billboards at the Colonial last Monday evening as the house was filling up.

Princess Rajah, the dancer, was married in Coney Island last Saturday dur-

ing her engagement at Henderson's there. She was a part of the Raisuli show in "Dreamland" during the summer.

Among the recent Orpheum bookings are Cora Beach Turner, Rosaire and Dorretto, Feb. 7; "College Girls," Oct. 5; Charles Wayne, Sept. 14; White and Simmons, Oct. 26; Three Donalds, Oct. 26.

Hardeen, the handcuff expert, starts a return engagement in the Pantages houses tomorrow, Sept. 20). Hardeen will introduce in that section for the first time his brother's (Houdini) "milk-can escape."

The Morris Circuit has secured billing stands at the Hotel Astor corner, 58th street and Broadway, and on the Hotel Saranac. "Circus" paper will be used, the features having large sheets to themselves.

Thirty-four Japs of Fred Brandt's Kitabanzai Troupe were in a railroad wreck on the Erie, traveling from Youngstown, O., to Scranton, Pa. Nearly everyone aboard the train was injured excepting the foreigners.

Anna Marble is the pleasant and present capable press representative for the Percy G. Williams Theatres. Miss Marble has not been active in vaudeville since resigning as publicity promoter for Hammerstein's.

Lillian Coleman, the first soprano in "The Prince of Pilsen" to sing "The Tale of the Sea Shell," intends to enter vaudeville with a singing number. The finale will be a change to the dress and songs of "The Girl of Other Days."

The Orpheum, Boston, a Morris Circuit theatre, opens with vaudeville Oct. 5. Williams and Walker are reported to have played to \$10,000 at the house last week. William T. Grover came to New York Wednesday loaded down with the house share of the receipts.

The more attention given by music publishers to the orchestrations turned out, the greater effect will their songs have. Orchestrations are becoming very important in vaudeville and burlesque these days. A good one will promote a number more quickly than the singing of it.

Next week will be the final one for Gertrude Hoffmann and "Salome" at Hammerstein's. "Salome" and "The Devil" will be features of the show. The Gans-Nelson Fight Pictures will also be shown, and McNamee, an "artistic clay-modeller," will open the program.

By an inadvertent mistake it was stated that the father of Dick Lynch, of the Lynch-Walsh Company, with Fred Irwin's Big Show, died in Detroit. The Dick Lynch to whom the announcement should have referred is the monologist. He is now in New York, living at the White Rats' headquarters.

James Moran, the Scotch comedian, billed to open at the Colonial this week, will not appear there until Oct. 5, illness delaying his arrival in New York, it is said. Mr. Moran is claimed to be a striking resemblance to Harry Lauder in style of work. Lauder has been announced to open at the Colonial Square Oct. 12.

EASTERNERS' WESTERN JUNKET.

The members of the Columbia Amusement Company Executive Committee will start on a tour of the Eastern Burlesque Wheel next Monday, taking in the Western territory. They visited Washington and Baltimore this week. The party which, it is declared, is in the nature of an "inspection committee," is composed of J. Herbert Mack, L. Lawrence Weber and General Manager Sam A. Scribner.

The belief among burlesque men is that the tour is intended as a method of inspecting all the new shows previous to their reaching New York. Business in some cases in the West has not been up to expectations and the heads of the circuit believe that mediocre shows are responsible, in the face of the immensely improved Western Wheel organization with which they come into opposition.

During the tour it is probable that several companies of whom adverse reports have been received in the New York headquarters will be ordered to improve. The trio will be away for three weeks or more.

The first stop of the party was at Philadelphia, where, it is rumored, a change will be made in the management of the Casino, now presided over by Elias & Koenig. The firm holds the lease for the Casino, as well as the Walnut in Philadelphia, but the Columbia Amusement Company, it is understood, is desirous of having some one at the Casino's helm with a thorough knowledge of burlesque.

HARRY BRYANT REORGANIZING.

The Harry Bryant Show (Eastern Burlesque Wheel) is reorganizing in Newark this week. The company which played at the Murray Hill two weeks ago is giving the regular performances, while rehearsals are going on by a partly new cast every morning.

The reorganized show will have a new production.

COMPLAINT AGAINST "ROSE HILL."

A protest has been lodged with the Eastern Burlesque officials against the condition of the "Rose Hill Folly" Company, George Rice's show. When the company reached the Gayety, Columbus, last week, it had but 10 chorus girls. The local manager investigated and although members of the company declared that many choristers had remained in Pittsburg owing to illness, the local manager stated that he could find wardrobe equipment for ten only.

The matter was discussed at a meeting of the Columbia Amusement Company heads in the New York headquarters Monday night.

EMPIRE, HOBOKEN, OPENS.

The Empire Theatre, Hoboken, opened Monday night as a regular stand in the Eastern Burlesque Wheel, with "The Behman Show" as the attraction. The house was crowded. Members of the Columbia Amusement Company Executive Committee attended the opening in a body. The mayor of Hoboken was the principal speaker.

The Empire has a seating capacity of 1,500 and the shows will play it following Newark, coming from the Hoboken week into Hurlig & Seamon's Harlem Music Hall.

"Doc" Steiner needed a shave so badly on last Monday you could notice it.

EXECUTIVE COMMITTEE MEETS.

The Columbia Amusement Company Executive Committee was in session Monday night in the headquarters of that concern in New York. Only routine matters were gone over, it was said.

Rudolph Hynicka, Sam A. Scribner, L. Lawrence Weber, J. Herbert Mack, Charles Barton, Jules Hurlig and Charles Waldron were present.

JESS BURN'S BIG SHOW.

Chicago, Sept. 17.

Jess Burns, while in the city last week with his "Casino Girls" signed contracts for the production next year in the Eastern Burlesque Wheel houses (Columbia Amusement Co.) of a big musical production entitled "The Fantastic World." It is a "revue," but there will be no representations of stage favorites.

The show, it is stated, will have a plot built upon original ideas, with nine changes in scenes. The program will show eighteen principal parts; there will be twenty-five girls in the chorus.

The name "Casino Girls" will probably be dropped and the show known as "The Fantastic World." The show will be equipped, organized and rehearsed in Chicago next summer.

EMPIRE CO. VS. SULLIVAN-KRAUS.

The Empire Circuit Company's attorneys have made known their plans for carrying on the fight against the deserting firm of Sullivan-Kraus. Some time before the middle of October they will apply to the United States Courts for the appointment of a commission to take testimony.

This commission will examine witnesses and otherwise inquire into the case and will then submit its report, including the testimony to Judge Lacombe. This report will contain no recommendations by the examiners as in hearings before a referee, but upon the evidence the court will make its ruling as to whether an injunction shall issue to prevent the playing of anything but Western Burlesque in the Dewey and Gotham Theatres in New York.

Lawyers declare that there is small prospect that a decision will be arrived at before the close of the current season. The Empire people declare that they hold a contract with Kraus to book the two theatres until 1918.

The Empire Circuit Company must make application for a commission or secure an extension of time before the middle of October or the entire case lapses.

ATTACHED SHOW.

Harry R. Pierce, who was generally understood to have been interested in "Uncle Sam's Belles," a new Western Burlesque show, is no longer with that organization.

It became known this week that Isadore Bock, a Baltimore merchant, who is the owner of the "Belles" franchise from the Empire Circuit Company and who employed Pierce as manager for the show, discharged him very soon after the opening of the season.

The sequel happened in Jersey City last Saturday night, when Pierce brought an attachment suit and tried to hold up the scenery and costumes of the "Belles." It is declared that Pierce instructed the sheriff not to serve his attachment warrant until the scenery had been loaded upon trucks and started toward the railroad depot, apparently hoping by this means to force an immediate settlement for a claim of \$800.

Thomas W. Dinkins, manager of the Bon Ton Theatre in Jersey City, has many friends among the local officials, and in a roundabout way he learned of the proposed attachment proceedings Saturday afternoon. When the sheriff came around to serve his warrants Mr. Dinkins was on hand to offer a bond. Through this the show left Jersey City on time and is playing this week its regular engagement in Wilkes-Barre.

The Empire Circuit Company received an application from Pierce, who had managed various shows last summer, for a Western Wheel franchise. The Executive Committee agreed that Pierce might take out a show if he could show the Company sufficient resources to pay the weekly royalties. Pierce then secured backing from Bock, but when the franchise was to be made out the latter insisted that inasmuch as his money was invested the agreements and contracts should be made out in his name. Pierce was then made manager of the show.

Bock declares that Pierce has no claim against him. When he (Bock) gave Pierce notice of dismissal he says he paid the latter two weeks' salary according to the terms of the contract in operation between owner and manager of the show.

Following Pierce's dismissal Bob Mills was made manager and now holds that position.

NEW TRIAL OF SPARROW CASE.

Justice Ward in the United States Court has rendered his decision on the application of the Sparrow Company, of Montreal, to have its suit against various members of the old Traveling Managers' Association reopened. In his decision he sets aside the judgment of six cents awarded to the plaintiffs by a jury some months ago.

This means that the whole matter will be re-opened and the half-dozen or more defendants named in the original action will be called upon to defend a new damage suit for \$100,000. The case, according to custom, will receive a preferred position on the United States Court calendar and will in all probability come up for trial during October or November of this year.

The application of the Sparrow people was made on the ground that the damages awarded in the first decision were inadequate.



WORK AND OWER.

Hardly an introduction is now required for WORK and OWER, who are known from one end of the United States to another, having traveled with the ORPHEUM ROAD SHOW last season, and re-engaged for '08-'09, an unusual distinction with this standard organization of MARTIN BECK'S.

WORK and OWER are foreigners, having a most laughable and skilful acrobatic number. Their initial appearance in America would have discouraged a great many. The act, however, having confidence in its ability, persevered until now they are recognized as an established vaudeville laugh-making number.

The engagements on this side made by WORK and OWER are directed and arranged through the booking agency of ALBERT BUTHERLAND. Next week (Sept. 21) WORK and OWER play at the COLONIAL, where the Road Show opens its season.

"Daughters of America" with the Countess Von Hatzfeldt featured, met an early and untimely season's end at Macon, Ga., last Saturday when a benefit for the company was given. It is the third "combination" show to close of record in the brief season thus far.

"The Gibson Girl Review," with six young women and two principals, under the management of Bissling & Solman, open the season on Oct. 5. Special settings and elaborate lighting effects will be two of the features. The Casey Agency will book the act.

POLITICAL LEAGUE'S MASS MEETING.

The White Rats Political League held its first mass meeting at the American Theatre last Sunday to a fair and enthusiastic attendance. The stage was crowded by representatives of the several professional clubs in the city, also the several political parties.

Speeches were delivered by William B. Denihee, Jas. Malea, Tim Cronin, Wilton Lackaye, Harry Mountford and Denis F. O'Brien, Mr. O'Brien closing the meeting by moving a vote of thanks to the speakers, and to William Morris who loaned the theatre for the evening.

A resolution embodying the objects of the league was also passed unanimously upon motion. Edward Esmonde was the chairman.

The orators dwelt upon the advantages of organization, and the benefits to be secured from a compact political body of actors. Messrs. Cronin, Lackaye and Mountford touched more responsive chords in the audience through having a more intimate knowledge of the remedies being sought for.

Mr. Lackaye was brightly forceful in his remarks, opening his argument by mentioning that the dread of every legitimate is to follow a monologist in "one," referring to Mr. Cronin, who had preceded him with a witty argument.

The short talk by Mr. Mountford was unexpected and unlisted, but became necessary to fully set forth the aims of the League. In reciting what might be accomplished by concerted action in banding together, for the polls, Mr. Mountford brought out sharply that an extra commission of five per cent., when charged in collusion with an agency directly booking an act, could be made a penal offense through legislation and the amendment of the present laws in New York State.

Mr. Mountford also applied himself to the case of a park and fair agent in New York City, mentioning Felix Reich by name, who had recently gone into the bankruptcy courts to avoid liability incurred upon contracts issued by him to artists for speculative purposes. The artist had no protection against this kind of gambling, said Mr. Mountford, and the League would seek to correct it, a common occurrence among several summer park and fair agents.

Mr. Mountford, the secretary of the League (Mr. Cronin, president) also touched upon the attachment proceedings possible in New England and the West, where a person may be mulcted upon an alleged claim if circumstances prevent the bonding of the attachment. These attachments, said Mr. Mountford, are often levied at the last moment as an artist is about to leave town.

The next mass meeting of the League will be held on October 4 (Sunday), the day before registration. It is estimated that between 6,000 and 8,000 actors will be enrolled. All branches of the profession are eligible.

GIRL JOCKEY ADVERTISEMENT.

"The New Century Girls" are playing at Miner's 8th Avenue this week. To advise Broadway of this attraction, a young woman brightly dressed as a jockey rode up and down the Big Alley this week, astride a horse gaily caparisoned, with blankets on either side of the animal mentioning the show and theatre.

THE YONKERS WAR ON.

Yonkers, Sept. 17.

Vaudeville opposition in Yonkers is funny. Still it is a fact. Very few of the New York Central trains stop at this suburban town, and it is about the last place on the map one would select to derive a profit from a style of entertainment which often fails to attract when in competition in large cities.

Harry Leonhardt has the variety landmark in the Doric, opened by Henry Myers, and later managed by Jesse L. Lasky. No one knows how Myers left town financially, although all are certain he lost nothing through vaudeville here. Lasky did, between \$20,000 and \$30,000, it is said.

On Monday last, Blaney's, which held the "thrillers" last season, started in opposition to the Doric. Blaney's is a better theatre of the two in house and location, but the Doric has a big advantage through being established.

At the Monday matinee, the Doric was very well filled, while there were not over thirty people in Blaney's. At the night show, Blaney's seemed to have the advantage in attendance.

The prices are about the same. William Morris places the shows at Blaney's; Mr. Leonhardt secures his material through the United Offices.

It is expected that either one of the theatres must soon give up vaudeville here, or suffer a continual loss. It is absurd to believe that both can return a net earning.

Leonhardt is personally very popular, and during the month the Doric has several large theatre parties booked.

Yesterday (Wednesday) at Blaney's the prices for matinee were reduced to ten and twenty cents.

ONE-PERSON SKETCH.

The Producing Department of the Orpheum Circuit will present Eva Wescott in a sketch as a feature on its circuit. Miss Wescott will open at the Orpheum, Memphis, Sept. 27.

The piece, written by Langdon Mitchell, is named "A Dancer at Home." It is similar in construction to the last number previously played by Miss Wescott in vaudeville when her "company" consisted of a lone man who played a quiet part with his head resting upon a table during the piece.

In the present vehicle, Miss Wescott will be accompanied by a "dummy" in lieu of the live one of yore. She will be the whole thing in the act otherwise.

RIEGO MORRIS' PRODUCER.

Frank Riego, stage director of the Metropolitan Opera House, who staged "Salome" for William Morris, is the official producer for the Morris Circuit.

Mr. Riego is at present working on several singing numbers to be presented on the Morris time.

FOREPAUGH'S OPENS.

Philadelphia, Sept. 17.

Forepaugh's opened with vaudeville on Monday, booked through William Morris of New York.

A very attractive bill at the popular prices charged is this week's entertainment. With the same ratio of excellence continuing, the general opinion is that Forepaugh's will do business.

FIRST OPPOSITION CLASH.

The first clash of the opposition vaudeville forces has occurred over the services of Howard and Barrison.

Percy G. Williams, through Arthur Klein, the agent who holds a contract with the act under which it has appeared in Mr. Williams' houses, exercised the option given by the agreement, notifying Howard and Barrison their services would be required for ten more weeks from to-morrow (Sunday), when the present specified time expires. The act is at Hammerstein's this week, the last of the four originally agreed for by Mr. Williams through Klein.

Howard and Barrison signed with William Morris to play for three weeks commencing Monday, Sept. 21. The Morris contract was executed after the one with Klein was signed.

Thursday Mr. Morris said he expected the act to appear as agreed. Last week Jos. E. Howard made an announcement to the effect they would play for Morris. At the Williams office this week Arthur Klein, who is now associated in the booking department of the Williams' Circuit, stated Howard and Barrison would not play under any other contract than his own.

It was reported that Mr. Morris received a wire on Thursday afternoon from Mr. Howard notifying him the engagement booking for the Lincoln Square next week would not be played.

Under the reported agreement entered into by the United managers as regards "barring," an act playing for any opposition cannot thereafter be played in a United house. This, if carried out, would debar Howard and Barrison from future engagements for the United were they to carry out the Morris contract. This is also thought to have been the argument used to prevent the keeping of the Morris contract by the act. Lawyers say that Howard and Barrison could not be successfully enjoined in the courts from appearing for Morris.

Further developments are looked for.

"LAYS OFF" TO SAVE VOICE.

The contract entered into between Grace Hazard, "Five Feet of Comic Opera," and the Morris Circuit, calls for Miss Hazard's services but four weeks out of each five during the season.

This condition was made obligatory by Miss Hazard, who returned on the "Minnehaha" from England last Monday. The young woman stated the week's vacation regularly was necessary to rest her voice. She opens at the American on Oct. 12.

Miss Hazard is rumored to have brought back from the other side a novel idea which will be first seen at the opening engagement.

PEORIA'S GAIN, CHICAGO'S LOSS.

Chicago, Sept. 17.

Nat Fields, who with his crew of burlesquers from the summer stock engagement at the Trocadero, was announced as the coming attraction at the Virginia, has left Chicago, locating at Weast's Theatre, Peoria, a place of languishing reputation in the past.

Consuelo Bailey will play in vaudeville "A Game for Two," by James Bailey, supported by a company of three. Miss Bailey was late of the Frawley Stock in Minneapolis.

VAUDEVILLE "APACHE."

While the scramble is on in the legitimate to present the "Apache" dance, imported from Paris, vaudeville will duly have one of its own, danced by William Gould and Valeska Suratt.

As a matter of record it is a close race between Mr. Gould and William Rock as to who first announced the "Apache" for New York. Since then, however, Anna Held has been proclaimed the coming "Apache" dancer, and Laura Guerite at the Casino presented the "Apache" Wednesday.

The "Apache" thing in the legitimate once again arrays Lee Shubert against F. Ziegfeld, Jr., with the Casino first in the field.

Mr. Gould watched the "Apache" during the fifteen performances while in Paris. He says in his estimation Miss Held will do the dance properly, having undoubtedly studied it similarly. The "Apache" can not be given understandingly, adds Mr. Gould, without thorough familiarity with it.

It is a sort of pantomimic drama told while dancing, the brutality of the Parisian street lounge towards his "girl" being the expressive and main point.

Mr. Gould and Miss Suratt have the dance rehearsed. They may present it for the first time when playing Hammerstein's in November, or may place it upon the stage before that engagement.

DONNA SEYMOUR IN CUSTODY.

Donna Seymour, the spectacular theatrical financieress, was committed to jail in Bayonne, N. J., late last week, there to await the action of the Grand Jury on a charge of grand larceny. "The Hall Room Boys," a musical show which she was piloting about, disbanded at the same time, all its scenery and equipment being held up by attachments.

The show was due to play the Bayonne Opera House Wednesday and Thursday. They arrived on the latter day and gave one performance. Then it began to rain attachments. During the show Miss Seymour was taken into custody on the complaint of several of her treasurers. It was declared before a local magistrate that Donna had made it a practice to advertise in various cities for treasurers. When they applied she demanded that they deposit \$250 or \$300 cash bonds. It is said that she made a collection of treasurers in this way and at one time there were half a dozen traveling with the organization.

Donna recently left Asbury Park, N. J., suddenly, jumping a bail bond of \$500 under which she had been held for a Grand Jury inquiry.

CANCELLED THRO' "RACE RIOTS."

B. A. Rolfe's "Ten Dark Knights" will not play Cincinnati or Indianapolis this month, through the racial agitation in those cities between whites and blacks. The open time has been filled elsewhere.

It was at first reported the act had broken up from internal trouble among the ten colored members. At Mr. Rolfe's offices the report was denied with the above reason of the cancellations given. It was said Henderson Smith, the leader of the act, is a strict disciplinarian, and the number would hold together solidly by reason of Smith's forcible manner of maintaining order.

INVESTIGATION GOING ON.

Washington, Sept. 17.

It is said here that the investigation asked for by or upon behalf of William Morris, Inc., regarding an alleged restraint of trade in vaudeville, is going on, a mass of testimony having been reported presented to the authorities to substantiate the allegations.

MOVING PICTURE AN ACT.

Next week (Sept. 21) at Hammerstein's, the usual closing number of the program will be dispensed with. In its place will be shown a moving picture of the Gans-Nelson fight held in San Francisco on Labor Day.

The film of all the rounds will be received by Mr. Hammerstein, who expects an hour to be taken in the unreeling. Aaron Kessler for the theatre was in Chicago this week watching a private exhibition. He wired the views were clear.

PAT ROONEY IN SINGLE ACT.

On December 7 at Hammerstein's, Pat Rooney (Rooney and Bent) will appear alone in a large spectacular number he is now arranging. The offering will be of a nature entitling it to an extended run at the house, decided upon by William Hammerstein after listening to Mr. Rooney's outline.

With Marion Bent's (Mrs. Rooney) temporary retirement from the act and stage, which may be for the remainder of the season, Pat will at once follow with the lone specialty, the solid time booked for the team being rearranged to permit of this.

Next season Mr. Rooney may forsake vaudeville for production work, having opened headquarters in the St. James Building. He is interested with B. A. Rolfe in two vaudeville numbers. Rooney's first on his own account, "At the Union Station," with book by Leo Curley, will shortly be presented.

SINGER DIES SUDDENLY.

Maurice Lovenberg, who was known on the stage as Charles M. Harris, dropped dead on the street in New York Sept. 1. He was a member of the Gotham Comedy Four and last season played with Haast-ing's "Bachelor Club" burlesque company.

FELIX AND CAIRE.

Felix and Caire, whose portraits appear upon this week's edition of VARIETY, need no introduction. Ad. Newberger's young prodigies have leaped in a short time into headline estate in vaudeville. They have now joined the Morris forces, and will make their first appearance under the independent manager at the Lincoln Square, Sept. 21.

It is but a year since Mr. Newberger launched this clever pair of youngsters in vaudeville with a sparkling skit. Their success was instantaneous and in a few weeks they were the talk of the town. Since then they have made rapid strides, playing all the large cities as far West as Chicago, where they were exceptionally popular.

They have just closed a phenomenally successful engagement in the Broadway production, "The Mimic World."

The return to vaudeville of Felix and Caire has been widely heralded and the pair are assured of a hearty welcome.

TAKES OVER ENGLISH CIRCUIT.

London, Sept. 10.

Alfred Moul now has the direction of the half-dozen halls formerly operated by Rosen & Bliss in Great Britain. It was announced some time ago Moul had purchased the circuit.

AMERICAN BILL IN DUBLIN.

London, Sept. 10.

Paul Murray of the Morris office has arranged for an American vaudeville show to play at the Theatre Royal, Dublin, in the future.

The bill has been partially gotten up. From some of the names on it, Mr. Murray will not give his entertainment before the Spring. Most of the acts are now playing in America.

It will be the first all-American vaudeville show to play in Ireland.

"TALKING" BIRDS" MAKE TALK.

Niblo's "Talking Birds" appeared at the Empire, Hoboken, last Monday. Since then Hoboken has been arguing. The "talkers" are parrots, answering questions by auditors. One of the feathered speakers picks Taft to be the next president. Many claim Niblo is a ventriloquist, but there are no grounds for this suspicion.

The act plays Paterson next week, entering New York at 125th Street Sept. 28.

MARK & DELMAR UNDER WAY.

Cleveland, Sept. 17.

The new firm of Mark Mitchell & Jule Delmar had its premiere last Monday when the Mimic World, the renamed Coliseum, opened with 10-cent vaudeville. The Majestic will begin operations Sept. 21 under the same management, and the Globe and Grand a week later. The Grand is the old Lyric on East 9th Street. The Globe is on Woodland Avenue, near 55th Street. It cost \$85,000 to build.

The attractions are booked under agreement with the United Booking Offices by Jule Delmar, who has charge of the Cleveland office of the firm.

SCENIC OPERATIC PRODUCTION.

"Cavalleria Rusticana," with three people and an expensive scenic setting, will shortly appear in vaudeville, having Louise Montague as the feature of the number. Lykens & Levy are the agents.

POLITICAL CLUB IN CHICAGO.

Chicago, Sept. 17.

Three hundred actors have joined themselves into a political organization here and have declared for the Democratic ticket. This is the first partisan political club to be formed by stage people.

John H. W. Bryne was the prime mover in the association. He has been elected president.

DOROTHY MORTON'S SPECIAL SONGS.

Special songs have been written for Dorothy Morton by Clare Kummer for Miss Morton's return to vaudeville. The operatic singer will reappear under the direction of Pat Casey.

It is some time since vaudeville has seen Miss Morton, who has played in several musical productions since, and for the past few months has been gold mining in the far West.

HARRIS LEAVES AM. MUSIC CO.

The American Music Stores Co., formed originally by five music publishers, has now on its directory Witmark & Sons and Leo Feist only. F. A. Mills and F. B. Haviland of the incorporators withdrew some time ago.

The latest resignation was that of Charles K. Harris, leaving the two mentioned firms in full control.

While ostensibly the cause of Mr. Harris' retirement from the American Co. was for the purpose of devoting his entire attention to his wholesale publishing business, it is understood in the trade the actual reason is the competition against jobbers and customers of the publishers in the concern, which the American caused.

To relieve themselves of the embarrassment this unlooked-for development brought about, the trio retired, it is said. For a second cause, it is rumored that the united concern injured the individual business of the publishers. It is stated as a matter of record that in some districts sheet music was on sale in branch stores of the American Co. at a lesser price than the jobbers in the immediate vicinity were being charged for the same goods at wholesale.

WEEKLY FEE; NO COMMISSIONS.

Maurice Boom was in Hazelton this week at a meeting of the managers in Pennsylvania for whom he books attractions. Mr. Boom placed before them his new scheme by which he proposes to book under a stipulated weekly fee and without the charging of commissions to artists.

The Hazelton and Pottstown houses opened Monday. Chester, Carbondale and Mahanoy City open next week, all booked through the Boom Agency.

WANTS FAT ACTORS; THE IDEA!

"I want ten very fat actors," wrote Geo. F. Hayes from Atlantic Highlands to Pat Casey this week. "They must weigh from 150 to 300 pounds, and the weight must be in 'fat.' "A year's engagement in the show business at twenty-five per week, and they don't have to open their yap," added Hayes.

Well, when Pat Casey read this letter he was furious. Biting a chunk out of his roll top desk, Mr. Casey broke a hole in the wall with his fist to quickly grab the telephone. Calling up Atlantic Highlands, Casey got Hayes on the wire and demanded to know what he meant by offering ten people a job at \$25 a week when he (Casey) could fill the entire bill alone, copping the whole \$250.

Mr. Hayes inquired if Casey would charge him commission, and if he could work for a year steady away from Broadway. Mr. Casey told Hayes some of the things he has done in his time for less than \$250. Before finishing, Hayes assured Casey the job belonged to him.

Then Casey with his grief assuaged handed the job back to Hayes, and started on a hunt for fat actors who weighed one-tenth as much as the agent does. Mr. Casey has never been weighed. Before he left his home town, Springfield, they widened the streets, but Pat wouldn't stay.

MRS. SPOONER'S STATEMENT.

Mrs. Spooner, of the Spooner Stock Company, playing at the Park Theatre, Brooklyn, is highly incensed at the accusations of Preston Kendall, who implied that the condensed version of "The Devil," as played by Edna May Spooner in vaudeville, was inspired by his one-act adaptation of that piece.

"I did not read Mr. Kendall's manuscript," said Mrs. Spooner. "He submitted it to me as a curtain-raiser, but I had already decided to play the piece in its longer form and beside had already had several one-act versions at my command.

"I made this plain to him when he called upon me at the theatre, but he insisted upon leaving his 'script with me. I did no more than glance hurriedly at a few pages and it remained on my desk until he called for it the next afternoon, Tuesday. Meanwhile Mr. Albee of the Keith-Proctor office had asked me to have Edna May Spooner put on a 'Devil' sketch.

"I spoke to my daughter about this and she agreed to do so. Thereupon I called up Mr. Searle Dawley, who had produced a moving-picture arrangement of 'The Devil' for the Edison Manufacturing Company and had already in his possession a complete sketch, written for this purpose. I called him up over the telephone the same afternoon Mr. Kendall called for his manuscript.

"Mr. Dawley came over to Brooklyn immediately, and together with Miss Spooner went to see both the Savage and Fiske productions of the play. They worked together on the sketch from then until Miss Spooner opened at Keith-Proctor's 125th Street Theatre. Meanwhile I did not have anything to do with their work, did not have a word to say in its construction, and none of us ever spoke of Mr. Kendall's manuscript. Mr. Dawley and Miss Spooner did not see it.

"It is absolutely impossible that any of Mr. Kendall's ideas were consciously used in the production of Mr. Dawley's adaptation.

"On the night of Edna's opening I met Mr. Kendall in the 125th Street Theatre and on that occasion he told me that there was no similarity and that his sketch employed only three people. I am utterly at a loss to understand his public statements under the circumstances."

PRIZES FOR LOCAL MANAGERS.

Wilmer & Vincent are offering prizes to their house managers in an effort to promote friendly rivalry between the directors of their seven vaudeville and two moving picture houses. This is the same scheme employed by the big railroad systems in maintaining efficiency in the service. The traction concerns offer substantial cash prizes to the different section bosses.

Wilmer & Vincent will put up cash prizes for several departments. One will go to the house manager whose establishment is kept in the best order; another to the one who returns the largest profit in proportion to the amount the firm has invested, and a third who evolves the most novel and effective advertising schemes. The prizes will all be awarded at the end of the season.

London, Sept. 10.
Radie Furman will remain in the Provinces for a few months yet.

Geo. Mozart goes over in February next to play for Percy G. Williams.

Horace Goldin has been re-engaged for an indefinite stay at the Coliseum.

Somers & Warner claim the bookings for Willard Simms and Co., at the Palace.

Johnson and Dean leave Oct. 3 for America, where they will play the Morris time.

The Belclair Brothers' first showing was at the Grand, Birmingham, last Monday.

"Animal Actors," a story by Grace Hazard, appeared in the "National Magazine" for August.

A rumor is about that Maud Allan is engaged to be married to one of England's most noted peers.

Marguerite Broadfoot has received an offer through Ernest Edelstein for America, made by the Pat Casey Agency.

Cliffe Berzac declined contracts tendered for some of the German houses placed under boycott by the I. A. L.

Jordan and Harvey are at the Empress, Brixton, this week, pulling down the applause before large audiences.

Sears, the illusionist, is showing some likable tricks at the Hippodrome. He does a great deal with the "thumb-tie."

Daly and O'Brien have accepted eight weeks on the Gibbons Tour, opening Sept. 14 at the Palace, Stoke Newington.

Ritter and Foster closed their tour of the provinces on the 12th. Max Ritter came into town yesterday to attend the V. A. F. meeting.

The William Morris office has booked Velanchi's Dogs for two years ahead. It is the animal act which scored at the Empire a few weeks ago.

Herbert Lloyd has disposed of his interest in "Happy Hooligan" to Walter Plimmer. Mr. Lloyd will bring his vaudeville act over here shortly.

Mlle. Kyaksh has replaced Genée in the "Coppelia" ballet at the Empire. Kyaksh was formerly the premiere at the Imperial, St. Petersburg.

The Dunedin Troupe of cyclists have been a big success on the Moss-Stoll Tour, where the act is appearing. They return to New York next March with a larger troupe and new tricks.

Eddie Clark denies he is booked over homeway. On October 10, Clark and his "Widows" sail for South Africa, returning to fulfill bookings here commencing the latter part of next January.

Terry and Lambert concluded an extremely successful engagement at the London Pavilion Sept. 5. They opened

LONDON NOTES

VARIETY'S LONDON OFFICE.

418 STRAND, W. C.

(Mail for Americans and Europeans in Europe: If addressed care VARIETY, as above, will be promptly forwarded.)

on the Moss-Stoll Tour (at the Hackney Empire) Labor Day (American time).

The Sydney Hyman office claims Chris Richards will not play in America for at least two years to come. Hyman's office has Richards under contract until late in 1911. Chris would like to go over though.

A number of artists over here have received letters of late from the Pat Casey Agency with postage one cent short. They have wondered whether Casey started to deduct commissions immediately.

Wilkie Bard's Company was at the Canterbury last week. Mr. Bard put this company out to do his numbers without him. He evidently underestimated his own worth. The act just lacks one thing—Mr. Bard.

The Bogannys, acrobats, are the hit of the bill at the Empire, Croyden, this week. This is the act Klaw & Erlanger booked last season, but an inferior and substitute number was foisted upon New York under the same name.

Moran and Weiser open at the Palace during November, placed there by Frederic Melville. They are the American boys with the straw hats, imported direct to Europe by the Marinell agency from an American burlesque show olio.

Business at the halls has picked up greatly since the cold spell arrived. Last Saturday at the Tivoli the matinee ended at 5.20. At 5.30 there were several hundred people in line waiting for the doors at the evening show to open. The night show starts at 7.45.

At the Canterbury, Maida Scott sang "Everybody Works But Father," with a sequel about the old gent having gone back on the job again. The idea is not new, but Miss Scott's rendition convinces that with proper numbers she could trot along with the best of them.

At the Palace, Stoke Newington, this week, Williams and Wagner, an eccentric musical act, are creating quite a stir. The pair are doing an original bit on the Reed bells or pipes (Bamboo Chimes), striking the tops with tennis racquets instead of shaking them. It's going to be a go wherever they play.

"The Master Mystery," a single illusion which has been presented in England, has started comment. It is quite mysterious. American managers are after the act, according to latest report. Geo. M. Leventritt, from the Morris office, New York, and Frank Jones, of the Percy G. Williams staff, each saw the number while in London.

Mose Gumble hit London on Labor Day. The first thing he said was "Have you heard 'Rainbow' over here yet?" Then he

hummed it, after which he wanted to know whether he was in London or England. Mr. Gumble will visit the home of his forefathers in Scotland and Ireland, accompanied by his wife (Clarice Vance). Hugo Morris may take the trip with them.

Helen Trix deputized for Wilkie Bard at the Tivoli last Saturday matinee. Even in temporarily taking the place of this most popular comedian, Miss Trix left the stage with flying colors. It is no soft berth, this substitution for a star the crowds have looked forward to. It stamped Miss Trix's quality immediately for the English. Victoria Monks also deputized for Marie Lloyd, likewise doing herself credit. Miss Monks has a knack for grasping and holding her audience. The house is with her every minute.

Much newspaper talk is going round over Harry Lauder's American salary. The mention of large sums in connection with artists has caused the income tax authorities to closely scrutinize the vaudeville business. Any number of artists have been called upon to make statements. Jos. Hart has been requested to show the profit of his "Futurity Winner" for the purpose of being taxed. If Lauder receives in America what the newspapers in London credit him with, when he returns the Bank of England will have to hustle to remain in the race.

Bill Dillon opened Sept. 7 at the Tivoli, sandwiched on the bill between Marie Lloyd and Harry Lauder. Truly a pleasant spot for a visitor making his English debut. It was a Lauder audience by ninety-eight per cent. All the turns suffered in consequence, but Bill is going to become a favorite over here before his engagement ends. He did remarkably well at the Tivoli considering the handicap, rendered doubly hard in this instance by the fact of Lauder's return to the Strand where he has not been for months. Lauder was one grand "riot." They almost tore out the sides of the theatre. He is at the Tivoli for four more weeks.

LONDON COLISEUM.

London, Sept. 7.

Last week at the Coliseum the bill struck the average presented there with Gene Stratton and Odette Valerie the two top-liners. Stratton is quite popular at the Coliseum. His reception upon appearing Wednesday evening clinched that. Gene does a "coon" character all his own, and the London folk are just crazy about him. The melodies to his songs are catchy, and Stratton's act always goes well.

Miss Valerie, a fixture at this house for some months now, manages to take away a large share of the applause, regardless of who else is on the program. She is doing a "Cleopatra" dance, having for an assistant a live snake. Miss Valerie revels

in twining the snake about her neck while responding to the curtain calls. It isn't the most pleasant sight ever seen, nor is it becoming to Odette, but then it must be "art," and they do say that's letting any number of people out these days for pulling funny stuff on the boards.

The program had two weak sketches. They were very weak, in fact. It needed a contract to hold them up, probably. W. E. Ellwanger and Co. played one. It is called "The Peacemaker." The plot is two arguments on the same subject. So within ten minutes there is a repetition of dialogue, etc.

The other sketch was "Just We Two," a comedy affair, enacted by Tom Terris and Simeta Marsden. The scene is laid in a kitchen. Over here Terris has a reputation for being a real comedian. In "Just We Two," however, Mr. Terris secures his comedy through being smeared with flour. The "real comedians" in America don't do that any more, but they did perhaps years ago when they had to do it or not work. As a side comment, the talk over here at present concerns the large numbers of English investors in the Pillsbury Flour Company, which went into the hands of a receiver lately in America. The report says the English thought it a good investment because the home talent on the stage over here alone could make the largest plant profitable.

Daras, a bit of a conjuror and imitator, gets away well. His impersonations are on the style of Willy Zimmermann's. Nitta Jo is a pretty little French girl, with an excellent voice. Her songs sound very well. The Picchianis pleased as usual with their acrobatics, while the Kelly and Gillette Trio did a bounding billiard table act with good results.

Jos. Hart's "Futurity Winner" closed the show, the racing finish bringing down the house, an occurrence at every performance. There is a new girl in the piece. She does as well as any of the others who have played the part.

Edith Courtney, a vocalist with lots of voice, and Maggie Rimmer, a comedienne, were also there.

HOLBORN EMPIRE.

London, Sept. 9.

The Devine Amylia is the feature of the Holborn Theatre this week (Sept. 7) in another "Salome" offering (New Acts). On the same bill is Eddie Clark, now settled into substantial popularity on this side. The Clark offering is cut down to two numbers for this engagement and the race track recitation is eliminated entirely. The "kissing song" was vastly liked and a quantity of local patter scored 100 per cent.

A bit of comedy was introduced into the specialty of an Indian violinist, whether intentionally or not, which made the laughing hit of the bill. The Oriental speaks no English apparently and the announcements of his musical imitations are made by the setting out of printed cards. One of these read "A Dog Fight," upon which the player did an imitation of the Scotch bag-pipes. The audience is probably laughing yet.

The Soufflous, a pair of whirlwind dancers, gained special attention. The girl is a particularly fast and graceful dancer and in addition worked in not a little amusing comedy in announcing the dances.

ARTISTS' FORUM

Confine your letters to 150 words and write on one side of paper only. Anonymous communications will not be printed. Name of writer must be signed and will be held in strict confidence, if desired.

New York City, Sept. 12.

Editor VARIETY:

In review of "Vanity Fair" (to-day's issue) you state wrongly in saying Miss Ani Hill leads a number in tights. She appears in the very same costume worn by the late Bessie Bonehill, jewelled knickerbockers.

I agree that she enters to sing a number before being introduced, but we are young yet, only a few days old, and that has now been eliminated as we have since seen the fault.

The review did not do us justice, but if our show should be reviewed again, you will find the details mentioned all fixed up.

The review read badly for a big company which is really "The Around the Clock" show, one of the best farce comedies ever put on.

*Harry Hill,
Manager "Vanity Fair."*

Birmingham, Ala.

Editor VARIETY:

I note in VARIETY a letter from Dr. Cotret and Rego accusing us of stealing their act. I wish to contradict that.

Being an A No. 1 musician, I am thoroughly capable of writing my own medleys, which I have always done, and can prove that the one we are using is totally different to theirs. Nor have we ever used their medley.

I would ask the profession not to heed this team. This is their cheap way of advertising.

We are responsible and work absolutely our own original matter. When we steal other people's material we cordially invite criticism and would never have the nerve to contradict doing so.

To protect our rights I have answered this letter, but shall not bother further.

*E. Cutting.
(The Cuttings.)*

Scranton, Pa., Sept. 13.

Editor Variety:

Regarding review of Miner's "Americans" would like to make a correction in justice to Mr. Chas. Baker, stage manager.

The notice states that Harry Ferguson staged, or put on, the numbers with the show.

Mr. Ferguson composed the music; Mr. Baker put the numbers on, also staged the production.

Teddy Simmons, Mgr.

New York, Sept. 12.

Editor VARIETY:

In reference to "The Stampede," referred to as produced in the Fire Show Theatre Building, where general admission price is 25 cents, would state that house is in no way known as a moving-picture 5-and 10-cent place.

The play was written by C. L. Hagen and produced under his personal direction, who is satisfied to let the impression prevail that the effects are produced by moving pictures until he demonstrates otherwise.

To remove any impression that "The Stampede" is a moving picture or a story told by means of moving pictures, will say that there are sixty-two people em-

played in the giving of this performance, among them many well-known actors.

Claude L. Hagen.

Editor VARIETY:

Reading, Pa., Sept. 14.

More trouble for Johnnie Reilly. Mr. William Wiggins, manager of Cook's Opera House, Rochester, has purchased a "Folding Go-Cart." Will he use it? Well, you should have seen the smile on Will's face when telling about it. The only act on the bill he could see was "The Kid Act."

Lucky Will; lucky Burt Green. They're both good. What does Johnnie Reilly say now. *Barry and Wolford.*

STREATOR TURNS OUT FOR EVANS.

Chicago, Sept. 17.

Streator, Ill., is a small town on the Burlington road. It is also the home of George Evans, among the first settlers.

The dwellers of that town heard that George was playing in Chicago with a big minstrel show. They are now in the city, and according to Fred LeRoy, editor of the *Streator Independent Times*, Evans will be busy all this week entertaining his home folk. A special train brought the big crowd to see Evans as they never saw him at home.

MUSICIAN BECOMES MANAGER.

Erie, Pa., Sept. 17.

A. M. Knoll, the cornet player and band leader, has completed plans for the establishment of a vaudeville theatre here. The Vulcan Construction Company of St. Louis will probably receive the building contract.

Mr. Knoll promises that the theatre will be ready for opening in September, 1909. The site is on 18th Street, between State and Beach. Capacity will be 1,500, with popular prices. The building will contain business offices and a lodge room beside the auditorium. The estimated cost is between \$50,000 and \$60,000.

Application has been made for a United Booking Office franchise.

BIG BENEFIT AT HIP.

To-morrow (Sunday) night at the New York Hippodrome, a monster benefit for the Metropolitan Turf Benevolent Association will be given. The program has been gotten together by Paul Durand, of H. H. Feiber's office.

It will be composed of Maurice Levi's Band, Nat Wills, Musical Cutty's, "Eight Gems," Sandor's Animals, The Kellinos, Avon Comedy Four, The Poncherrys, Four Riegos and the Kiersten-Mariettas. Max F. Schmidt will conduct the orchestra.

Sing Fong Lee, the Chinese violin virtuoso, gave a trial performance at the Fifth Avenue last Sunday. He is being booked for the United time through Alf T. Wilton.

JACK NORWORTH'S MASH.

Up in Frankfort, New York State, there is a young woman just clean bug over Jack Norworth and his "laughing smile." The other day Mr. Norworth received a four-page missive from the girl, who had so much to say when she commenced, and wrote so closely together, the entire back page was wasted.

Starting by asking Mr. Norworth to pardon the liberty of writing him, she ingeniously asks for information about placing a few songs written, then grows mushy, and, as a sample of her lyrical endeavors, inserted the following:

"Cause you're the 'Honey Boy' so sweet
That I'd give so much to meet,
And if you'll only say you'll stray
Up this Valley some fine day,
I'll take you out to my wigwam, Brown,
And show you the sights of a Western town;
And I'll be your 'Arrah Wanna' if you will but say
You will swiftly speed up on the Lackawanna,
And out on the plains of dear Arizona,
With you for my sweetheart, and I your Anona,
We'll be happy forever in that Western clime,
With Jack, my 'Honey Boy' near me, sweetheart mine."

The poem builder requests Mr. Norworth not to think she is crazy, but Jack did not have much time to think. On his own statement as he was about to grab a "Phoebe Snow Special" for Frankfort, Mrs. Norworth (Norah Baynes) stuck a pin through Frankfort on the map.

WANTS \$2,800 RENT.

Chicago, Sept. 17.

The Davis-Churchill Circuit, operating vaudeville theatres, is being sued by R. G. Chappell, manager of the vaudeville house in Galesburg, Ill., for \$2,800, said to be back rent due the owners of the property. Mr. Chappell claims he secured a long lease of the theatre for the vaudeville managers and had to advance \$5,000 to secure the desired term.

After the negotiations were completed, it is stated, the Davis-Churchill people did not care to take up the long lease. The theatre is now under the management of Mr. Chappell.

LITIGANTS COMPROMISE.

No legal action was taken in the matter at issue between Aaron Hoffman and Alex. Carr in the matter of the use of "The End of the World" in vaudeville. The sketch played at the Lincoln Square last week.

Aaron Hoffman and Carr were in conference in the former's office this week, and it was stated that within a few days the controversy would be patched up.

ROBINSON, THE BUSY MAN.

Besides taking care of the booking department formerly entrusted to Jule Delmar, M. E. Robinson, the former manager of the Fifty-eighth Street Theatre, will continue to handle all the fair bookings of the United Booking Offices. About the first of the year he will have issued a big catalogue and unless a successor is appointed will handle both the fair and the old Delmar bookings alone.

NEW GARDEN, PRODUCING HOUSE.

Chicago, Sept. 17.

The new Garden Theatre, formerly Brooke's Casino, Wabash Avenue and Hubbard Court, will open Oct. 1 with a musical comedy stock company. The building has been entirely remodeled, about \$25,000 having been expended.

Thomas J. Nonan, the lessee, intends making the Garden a producing house. The first piece to be launched is the work of two Chicago writers, Peters and Attridge.



TOM GILLEN.

The above floral piece, a harp, 5 feet 6 inches in height, was presented to TOM GILLEN ("FINNIGAN'S FRIEND"), at his opening performance at the GRAND THEATRE, SACRAMENTO, Cal., Sunday, August 23, by BILLY HANLON and JOE RYAN, of that city. GILLEN'S success in the west has been marvelous considering that this is his second tour over the SULLIVAN-CONSIDINE CIRCUIT within a year.

MOVING PICTURE NEWS

SETTLEMENT TALK GOING ON.

"Settlement" talk of the two factions in the moving-picture industry planning to get together, is in the air, and the presence in the city of M. Gaumont, the foreign manufacturer, has not tended to stop it.

What the probabilities are for an immediate juncture can not be ascertained. About a month ago it was rumored the eventual coalition would occur shortly, but the present impression is that terms are still being talked over.

Rumor strongly hints at an early amicable adjustment of the fight, but no one will stand forth in avowal. As a matter of fact, there seems to be but a very few in the possession of any information on the subject.

SAVAGE HAS PICTURE PANTOMIMIST.

Henry W. Savage has engaged for one of the road companies to play "The Devil," this season, the pantomimist who portrayed that character in the moving picture reel just made by the Edison Manufacturing Company.

Colonel Savage saw the moving picture of the Hungarian play, and immediately communicated with the Edison studios. The pantomimist had caught his attention in the reel and he wanted him for a road show now organizing.

MELIES INCORPORATES.

George and Gaston Melies, the foreign film manufacturers, have formed with Lincoln J. Carter and several others a corporation with a stock issue of \$750,000 to carry on the business of film manufacture in Chicago. Carter is the owner and manager of the Criterion Theatre, Chicago, and that house will be turned into a plant for the production of moving picture films. The corporation is known as The George Melies Company.

The officers of the concern are Gaston Melies, president; Lincoln J. Carter, secretary and treasurer; J. J. Lodge, vice-president; and George Melies and John B. Hogan, directors.

The move is understood in the trade to have been brought about by the desire of Carter to enter the cinematographic production field. This impression is further established by the public statement that while one of the Melies brothers will have charge of the mechanical department, Mr. Carter will be in control of the studios, and the production end of the enterprise.

A certain proportion, said to be a small percentage of the total stock issue, will be offered for restricted sale among the rental bureaus.

Melies, who holds an Edison license to manufacture negatives and positives in this country under the Edison patents, has transferred his license for both forms of picture reels to the new company, and this concern it is promised will equip a plant which will be able to turn out three 1,000-foot reels per week after it is in perfect working order.

J. J. Lodge, mentioned in the formal announcement, is an old time stage manager.

PICTURES DEMANDED BY LEGITIMATE.

The season's opening in the legitimate has shown no slackening in the demand for the moving picture entertainment in theatres devoted to combination attractions.

The Kinetograph Co. reported a call for its wares from the Lycoming Opera House, Williamsport, Pa., for four days of this week, the theatre's open time. At Paterson, N. J., the Opera House there played the Kinetograph subjects for five days last week.

There seems to be a feeling of uneasiness in the "combination" houses, buoyed up only by the picture salvation side, while the film men have a feeling of security in the prospect of a flood of applicants for reels in regular theatres if the theatrical business of the popular price comes a cropper again this season.

"TALKING" PICTURES IN TEXAS.

This week the exclusive rights for the Cameraphone and Humanova in the State of Texas were taken over by the Greenwald-Weis Circuit through Abe. Thalheimer, its New York representative.

Eight of the circuit's theatres in various cities will install the entertainment. San Antonio had a "talking" picture show last Sunday night.

GILMOUR HOME.

William Eugene Gilmour, formerly president of the Edison Manufacturing Company, returned last Saturday from his European trip with his family. It is declared that Mr. Gilmour had no intention of remaining away a year, as was originally announced.

TWO MORE BRANCHES.

Announcement is made per Bulletin No. 24 of the Film Service Association that the applications filed with the Executive Committee last month for the admittance of two more branch exchanges have been acted upon favorably.

An office of the Western Film Exchange will be in operation in Joplin, Mo., and one of the Edison Display Company in Portland, Ore., by Oct. 1.

The Edison Co. is turning out two pictures this week. Commencing next week the American Vitagraph will produce three pictures.

Del S. Smith, manager of the Star, Elgin, Ill., will open a new moving-picture theatre in that town next month, known as "Bijou Dream."

The Vanity Fair, a moving picture house operated by William Fox, will add three vaudeville acts to its shows weekly, commencing Monday.

The proprietors of a moving-picture house in Windber, a mining town near Johnstown, Pa., made a lot of capital this week by advertising that a local woman would appear at the shows in a "sheath" gown. Curiosity was a tiptoe, and although the woman's identity was not disclosed a good deal of her person was. The box office profited accordingly.

CIRCUS NEWS.

CAMPAIGN AFFECTS CIRCUS BUSINESS.

As the presidential campaign gets under way the traveling circuses are said to be suffering somewhat in their receipts. Night parades and mass meetings of political organizations contribute to this result.

There is no sign, nevertheless, of any of the tented organizations curtailing their tours. Cole Brothers this week registered railroad contracts totalling nearly \$7,000 and bringing their season up to Oct. 20. Most of this time is in Southern territory. The Norris & Rowe outfit will be in the Southwest until early October.

INDEPENDENT CLOSES OCT. 18.

It is reported that the Wallace-Hagenbeck Circus, the most important of the independent tented organizations, will close its season in Chicago on Oct. 18, going from there to winter quarters. The show plays Chicago for two weeks in conjunction with a local firemen's benefit beginning Oct. 5.

BERGER MAKES DENIAL.

John J. Berger, who was concerned in the placing of the acts for the Police-men's Circus at Atlantic City Aug. 26 to 29, enters a denial of any participation in the disastrous finish to the show, when the artists engaged were left with but sufficient money to go to their homes.

Berger claims he turned over all his interest in the project, which consisted of booking the acts, to the Police Department, notifying the performers (all acrobats) they would have to look to the local people for salaries.

Berger claims new agreements were then entered into by the artists and the Police Department. In this his statement is borne out by Tony Castellane, of Castellane and Brother.

Berger denies he received any monies in advance for himself, and alleges that \$2,600 placed in an Atlantic City bank was released by him when he left the town after the first two days, storms having prevented performances being given up to that time.

From Atlantic City came a further statement this week that three of the acts engaged secured a guarantee of their salary in writing from Chairman Cramer of the Police Committee. Lawyer Oale, of Atlantic City, secured a court order restraining the committee from paying over any monies. This tied up the \$2,600 on deposit, and a judicial decision will be necessary to release it.

The Ledgetts and Four Riegos are other acts mentioned by Mr. Berger as among those which can confirm his statements.

Buffalo Bill's Wild West reaches its furthest point West Sept. 25 when it plays Portland, Ore.

San Francisco, Sept. 10.

The Barnum-Bailey circus opened here Admission Day to a large audience. The show stays a week and the artists have a chance of getting away from the sleeping cars and living in hotels for a change. The show grounds are in the centre of the town at 12th and Market Streets.

WOMAN TRAINER ATTACKED.

Fort Plain, N. Y., Sept. 17.

Beatrice Woods, a woman animal trainer, was terribly torn by one of her troupe of trained bears during an exhibition here early this week. The brute became unmanageable, and when the woman tried to force it through its tricks suddenly attacked her.

Miss Woods' shrieks of pain started a panic among the audience. Several women fainted, and it was with difficulty that a stampede was prevented. Keepers finally beat the bear back and the trainer was dragged from the arena unconscious. Doctors say she will recover.

HUGH COYLE DIES.

Chicago, Sept. 17.

Cancer killed Hugh Coyle at the age of 65. He died last Saturday at the County Hospital.

Hugh Coyle was a walking encyclopedia on the circus, and was generally credited with having been the first "advocate." About a year or so ago Coyle ran a tent outfit of his own.

During the Civil War the deceased served as a drummer boy and telegraph operator, drifting into the ring life at the conclusion of hostilities, remaining there ever since.

WILL RINGLINGS WINTER EAST?

Circus folk are awaiting with a good deal of interest the announcement of the Ringlings winter quarters for 1908-09. The shipping of the discarded "No. 3" car of the Buffalo Bill advance to Baraboo has started talk that the Barnum & Bailey and Cody outfits will be stored in Baraboo while the Ringling Brothers' Show will lay up in Bridgeport.

If the Ringlings follow this schedule it will mean that the Ringling Circus will open the spring season in New York instead of the Barnum Show, thus breaking a long-established custom.

The Ringlings have not yet spoken, although they have signed a railroad contract for transporting the Ringling Show to its old winter quarters in Baraboo.

The Gollmar Brothers' Circus closes its season Nov. 15, and will then go into winter quarters in Nebraska.

Geo. Atkinson, "A Corker in Cork," and John Slater, the clown, will open in vaudeville after this circus season lapses.

George Degnon, secretary to Col. Louis E. Cooke, general agent for the Buffalo Bill Wild West, has left Chicago and is working ahead of the show as excursion agent. Degnon makes his headquarters in the Francis Valentine Printing Company, San Francisco, and covers his territory from that central point.

The Hagenbeck-Wallace "Stake and Chain News" prints the following, commenting upon the effects of "local option" or the prohibition subject:

"Last year there were 28,000 paid admissions at the Princeton, Ind., fair on the big day. This year there were 3,168. Princeton 'went dry' several months ago. Any business man there is now willing to vote for a 'wet town.'"

NEW ACTS NEXT WEEK

Initial Presentation, First Appearance or
Reappearance in or Around New
York City.

"The Van Dyck," Colonial.
Hyman Meyer, Colonial.
Daley Wood, Lincoln Square.
Selma Braatz, Fifth Avenue.
"In the Subway," Fifth Avenue.
Geo. B. McManus, Alhambra.
"Caress Life Guards," Alhambra.
Gans-Nelson Fight (Moving Picture),
Hammerstein's.
De Dio, Orpheum, Brooklyn.
Pearl and Josco, Keeney's, Brooklyn.
Gertrude Beck, Blaney's, Yonkers.
Dan Leno and His "Happy Youngsters,"
Bijou, Bayonne, N. J.
"Christmas Eve Romance," Bijou, Bay-
onne, N. J.
Evans and Ten Brook, Bijou, Bayonne.
Margaret Collier and Co., Bijou, Bay-
onne, N. J.
Claxton and Anderson, Bijou, Perth
Amboy, N. J.
Geo. D. Parker & Co., Bijou, Orange.
Flavia Arcaro, Bijou, New Brunswick.
"s Palace Girls," Bijou, New Brunswick.
Isabelle D'Armond, Hudson, Union Hill.

"Having a Dip."

Musical Comedy.

Canterbury, London. (Week Aug. 31.)

"Having a Dip" may be termed a vaudeville production of a musical comedy. It was built for a music hall, and is of the specie which carries its own musical director. Nearly everything in the line of a production over here has something of the "seaside" in it. "Having a Dip" has its scene laid there. There are a number of comedians and voices almost as bad. In the chorus of ten there is one good-looker. But the average over here must be larger than that. Two Englishmen and two Americans after viewing the act the other evening, and also after due allowance to recover, formed themselves into a committee to name the worst act in vaudeville. The committee could not decide, but agreed that "Having a Dip" was entitled to mention. Colin Coop produced the piece. If it had opened in New York City, what the papers would have done to that title!

"The Devine Amylia."

Classical Dancer.

Holborn Empire, London (Week Sept. 7).

Still another joins the "Salome" procession. The Devine does what the program flamboyantly calls a "fantaisie mythologique" entitled "Phydra," which is calculated to hold 'em for a while. The affair has a good many of the familiar "Salome" points, including the costume worn by the dancer, although the extreme undress has perforce been somewhat modified through the fact that it is done under the brightest light. In the course of the act a more or less understandable story is developed in pantomime, M. Myosis playing a boyish lover of Phydra. London stands by its fads longer than "step lively" New York. So it happens that Amylia gets the benefit of a craze that in America would not have endured this long. The dance is rather a tame performance, and the audience gave it only perfunctory applause.

NEW ACTS OF THE WEEK

"Sands O' Dee"

Melodrama.

Hippodrome, London. (Week August 31.)

"Sands O' Dee" is a melodramatic playlet, adapted from the similarly named poem. The story has to do with a villain, a hero, a foreclosed mortgage, the daughter of a fisherman and a wealthy relative from America. The daughter loves a sailor boy who earns six dollars weekly as per information furnished by the villain, who also loves the girl. The early part is conventional enough, but the finish commands the attention. It is doubtful if there have been more realistic thrills compassed into an act or a play. The villain ties the daughter to a stake set in the sand, leaving her to the mercy of the incoming tide. Following comes the tide of actual water, and the big thrill. Thousands of gallons are released, rushing on the stage with a roar, causing those nearest the tank to sit up in alarm. Four times is water released until the girl is neck deep, when the sailor boy lover arrives upon a plunging horse in time to foil the villain. The tide or water effect is simply marvellous. Frank Parker, of the Hippodrome, who staged the production, receives credit for something the public can talk about for years to come. Fred Mace (Fred Wallace on the program) played the Yankee part nicely, while the remainder of the cast did well, but the great water effect can carry it alone.

The Lulu Beeson Trio.

"A Night in El Paso" (Singing and Dancing).

20 Mins.; Full Stage (15); One (5).
Alhambra.

"A Night in El Paso" is the name of a pretty full stage setting, which makes a fitting background to the light singing and dainty dancing of Lulu Beeson and Ward and Weber. The scene shows a villa along the banks of the Rio Grande. The boys enter in a canoe, dressed in the picturesque Mexican costume. They sing a serenade under one of the windows at which stands Miss Beeson, joining them later in a series of quaint and well executed dances. Miss Beeson looks very pretty in a costume of black velvet that corresponds to those worn by the boys. The three exit in the canoe. The excellent dancing and the pretty surrounding makes the singing of little consequence. To give time for a change, a reproduction of Miss Beeson's head greatly magnified is thrown on the back drop, which carries out the facial expressions to the accompaniment of "I Can't Make My Eyes Behave." The idea is from "My Starlight Maid," at the Hippodrome last season. The finish in "one" consists of hard shoe dancing by the trio. Weber and Ward prove themselves to be one of the best dancing teams in vaudeville. Their dancing is easy and graceful. A pleasing appearance and good dressing creates a better impression than the intricate steps accompanied by an overabundance of hard work would. Miss Beeson is noted as a dancer of this description. She easily keeps pace with the boys. The Lulu Beeson Trio is the best act of its kind yet seen. *Dash.*

Hawaiian Trio.

Singing and Instrumental Music.

19 Mins.; One.

Fifth Avenue.

One of the prettiest novelties that has been seen in a long time is the musical offering of the Hawaiian Trio, who give their first showing at the Fifth Avenue this week. Two men and a woman make up the act. All dress in picturesque costumes suggestive of the tropical island from which they take the name, and in the half-light of the stage give a decided impression that they are natives. The opening is very pretty. The men appear lounging before a bamboo hut in the tropics while the woman, partly hidden, is seen in a hammock among the trees. The setting is remarkably pretty considering it is made up of nothing more than two drops. Both men play guitars, and all three sing most agreeably. One of the players holds his guitar across his knees like a zither, and by some manner of manipulation gets a wierd, plaintive sort of music out of it, utterly fascinating and unlike ordinary guitar playing. For the finish the woman, whose voice was prominent in several excellent trio numbers, does a curious native dance, a slow step, vaguely suggesting Oriental dancing. The turn scored one of the hits at the Fifth Avenue, doing an encore and taking a total of six bows. It is bound to be in general demand. *Rush.*

"The Strawberry Festival"

25 Mins.; Full Stage (Special Set).

Hudson, Union Hill.

The program states "a comedy drama of rural life by Chas. W. Doty." It started out like a comedy, switched into a drama, and didn't finish at all. The scene is a Jaytown opera house, where a festival for the benefit of the town band is going on. A crowd is on the stage, although there are only four or five principals employed. The story is not exactly original. A waif shows up at the festival who turns out to be the niece of the richest and meanest man in the village. He has been keeping her under cover for fourteen or fifteen years, in the meantime using her money left in his care for her by his brother. The miser is tamely proven guilty and leaves the hall, after which the festivities are continued. The country band is called upon to play, and they drag away six or seven minutes with several selections in ninety different keys. The first time it was funny, but repetitions killed the humor. The act really runs for eight or ten minutes after it finishes. There is little to be said of the principals. Jos. Prosser as the constable and Chas. Fisher only did anything entitled to notice. Grace Lyle was impossible as the waif. She talked as though music had been written for her lines, and was never sure whether she was hitting the right notes or not. "The Strawberry Festival" would explain itself under a title mentioning the proper fruit. *Dash.*

Wilbur Mack, assisted by Nella Walker, closed on the Orpheum Circuit last week and will play Union Booking Offices time, beginning at Harrisburg.

"At The Country Club" (11).

Musical Comedy.

34 Mins.; Four (Interior: Special Set).
Colonial.

Not on a local stage since Levey, the Cleanser, outfitted a number on the New York Roof a couple of seasons ago as the reward for a free advertisement has anything approached the advertisement given a New York milliner in Jesse L. Lasky's "At the Country Club," Lasky's latest and not best production. To a song about "hats," the four show girls and four chorus men constituting the background of the piece, manage to spread over the utterly inane song, probably especially written for the advertising purpose, a distinct view of the milliner's name painted on the outside of large hat boxes, the girls selecting different hats from the boxes held by the men. It is repeated for the second verse, and neither of the two having been accorded what would come within the boundary of a legitimate encore, the condition of repetition may have been mentioned in the bond. If the milliner supplied the costumes for the "hat" number, by the same process of recompense he should pay the rent of the theatre which permits this. After Broadway has grown weary of the uppish and self-conscious "show girl," it seems as though vaudeville is but commencing to take to the brand. "At the Country Club" is a mixed double quartet, placed to music, and well set. It is Lasky's "Pianophiends" over again in disguise, without all the pianos. This latest piece has but one, played by Geo. Spink, who among the many specialties introduced almost turns out a pianologue. There are two other principals, Ned Reardon, an Irish steward, the comedian and hit of the act, and Mayme Kelso, the leading female, who is just there. The three have a travesty song towards the end. Either the author, song or players are at fault, probably all three. Each contributed to a useless attempt at comedy in it. The show girls have three changes; the chorus men two. The male choristers sing together as though really a quartet, and there are all styles of songs, from solos to an octet, the act concluding with a "patter" selection indulged in by the entire company of eleven, winding up by rapid talking by all for the finale. The act was very well liked at the Colonial. There are three things to commend it, the setting (a club house parlor), the expensive costuming, and Mr. Reardon. The light story is of a rehearsal. The "show girls" are good-looking, with the tallest brunette of seeming importance to herself at least. Mr. Spink wrote the piece, according to the program. It was not an exertion. "At the Country Club" can go through anywhere. It is one of the many vaudeville acts where the price decides upon the value of it. *Simé.*

Eight Brazilian Equestrians.

Hippodrome.

A small ring handicapped the work of the Eight Brazilians, who use a large coach throughout. So small was it that the coach hit the center pole opening night and it was some little time before the act could continue. It is much like others of its sort. The dressing is pretty and that makes a very good "sight" act. The work consists of jumping from seat to seat and to the backs of the horses. The first nighters at the Hip took kindly to it.

Dash.

Leo Ditrichstein and Co. (3).
"Button, Button, Who's Got the Button?" (Farce.)
 14 Mins.; Four (Parlor).
 Colonial.

Leo Ditrichstein bows to vaudeville at the Colonial this week as both actor and author. The silly named sketch he has written is a very good farce, the principal having surrounded himself with a capable company. Howard Hull and Vivian Townsend share in the laughing rewards, while Fola La Follette, daughter of the United States Senator from Wisconsin, is somewhat hampered by a light role. Mr. Ditrichstein's performance was most noticeable for the resemblance he displayed in speech, bearing and gestures to the late Richard Mansfield. The farce contains a great quantity of action in its brief time, has many logical situations, and is far beyond the usual "legitimate" medium of introduction into the "two-shows-daily." The "button" portion treats of a dentist, who, finding a large pink button on the floor of his office (underneath his living apartments) sews it upon his coat sleeve as a reminder of his wife, when planking gold into the molar of a charming patient. The wife becomes jealous of her sister, who lost the button, and a physician, in love with the sister, seeks the dentist to "sound" the sister-in-law as to her state of mind towards him. The sister believes the husband is making love direct, the customary incidents of well regulated farces being indulged in until a patient with his face strapped up entering the parlor from the dental office with a mute plea for relief brings the finale, with the atmosphere all cleared. For a comedy sketch, it could have been better placed than opening after intermission. *Sime.*

Melville Ellis.
Pianologue.
Hammerstein's.

Just one short song recitation removes Melville Ellis, upon his vaudeville return at Hammerstein's this week, from the "musical" class to "pianologue." The single song told of the uselessness of feminine lingerie without a girl inside. It is neatly written, a wee bit spicy, and Mr. Ellis ought to have had at least one more number of this nature. Opening after intermission, Mr. Ellis played "Villia" from "The Merry Widow," allowing the house to quiet down, when he recited, following this with "Yama" and adding, after long applause, a medley of five operas selected by the audience with airs of popular songs, his final selection in this being "When Love Is Young," written by Ellis for "Brown of Harvard." The popularity of the unannounced selection and the identity of the composer were made known immediately by a burst of applause, quite a tribute in a vaudeville theatre. For the last encore Mr. Ellis played "Cuddle Up a Little Closer" from "Three Twins." As a manipulator of ivories in melodies everyone likes to hear, Mr. Ellis is an adept, and he scored unmistakably at Hammerstein's. His facial makeup is almost perfect, but overdrawn a trifle, a rare fault on the variety stage. A little more carelessness in it would benefit his appearance; also an inclination to beat time with feet and eyebrows should be curbed as far as the eyebrows are concerned. It is remindful of the song Carrie DeMar sings, that of the girl who had an affection of the eyelid, and a stitch in the neck.

Sime.

Ross and Fenton.
"Just Like a Woman."
 23 Mins.; Full Stage.
 Lincoln Square.

Ross and Fenton are playing a short engagement, using their charming comedy sketch, "Just Like a Woman," which has been seen before. The little playlet has lost none of its appeal, and remains one of the best bits of skilfully handled humor in vaudeville. Ross's humor is not the sort that lives upon "fat lines" or "kind applause" allusions, but rather upon its sympathetic and human portraiture. The sketch has fine character relations and the delicate balance between nonsense and pathos is admirably sustained. Despite the long absence from the vaudeville stage, both Mr. Ross and Miss Fenton played with their old spirit and scored an immense success. *Rush.*

The Romanos.
Musical.
 10 Mins.; Full Stage.
 Blaney's, Yonkers.

The Romanos are among the first of the foreign turns to appear on the Morris Circuit. It is not a big act, although rather a pleasing one. The pair have a classy appearance, both dressing exceedingly well. The woman especially is better dressed than the usual run of her sister artists. The music is entirely on the brasses. Several instruments are used, the man playing on two instruments at the same time in each case. The music is first rate for trick stuff, although an up-to-date selection or two would help some. As a finish the man plays a trumpet balanced on his mouth, playing the snare drum at the same time. The act passed through nicely. *Dash.*

Nello, Assisted by Mme. Nello.
Juggling.
 14 Mins.; Full Stage.
 Blaney's, Yonkers.

Nello is practically new to the East, not having played hereabouts in the past three years. It is a straight juggling specialty with only one small bit of comedy attempted at the finish. Nello has wisely seen the need of a little change in the handling of cigar boxes and it is this which induces the comedy. It is nicely done and fits the purpose. The usual routine with the hats, billiard cues, cigar and umbrella is run through in swift, easy fashion with few misses. A couple of new and showy tricks are also introduced and aid materially. The juggler has a good stage presence, while Mme. Nello is very pretty, and her appearance adds dressiness to the offering. On third at Blaney's, the act fared very well, being forced to respond to an encore. It makes good, light entertainment and should please anywhere. *Dash.*

Four Riego Bros.
Acrobatics.
Hippodrome.

A double stair-case is the principal in the offering of the Four Riegos. The usual hand-to-hand and head balancing tricks are shown, the walking up and down stairs while performing adding somewhat to the effect. There is a quantity of good shoulder-to-shoulder somersaulting and a four high at the finish is featured. Appearing with three other acts at the same time, the worth of the specialty can not be gauged. *Dash.*

Richards and Grover.
Singing and Piano Playing.
 18 Mins.; One.
 Alhambra.

Richards and Grover in framing up an offering of song and piano playing have hit upon nothing new. The act in the main depends upon the woman who sings at the same time supplying the comedy. The opening song in itself was rather good. The melody was pretty and a catchy lyric got the laughs. The woman impersonates a "drunk" at the finish which seemed to amuse the house, although it consisted of little else than "mugging." The second number was also of a good sort. The singer wore a burlesque sheath gown which appeared to be a new idea in Harlem. As a finish the woman blacks up, or, rather, tans up, in view of the audience. She takes down her hair during the operation, handing over a host of talk of the I-washed-my-hair-to-day-and-can't-do-a-thing-with-it kind. A "coon" song, well rendered, wound up the specialty. The male end does the usual and familiar piano tricks. But the vaudeville historians may record that the act received several legitimate curtains, so what does it all matter? *Dash.*

Four Poncherrys.
Wire.
Hippodrome.

The Four Poncherrys were given the center of the ring for a wire act. One woman and three men show a varied assortment of tricks in a snappy manner. Featured is the running of a second wire from the shoulders of two of the men, while on the wire the smaller member of the four performs. This trick is also featured by the Three Olivers. Being placed in the center, the Four Poncherrys came in for more attention than the other acts appearing at the same time. *Dash.*

Alber's Polar Bears (10).
Hippodrome.

Aside from the usual interest displayed in animals unfamiliar to people of these parts, there is little that is of especial interest in the antics gone through by the bears. Of all wild animals these polars are the most docile appearing creatures imaginable. A troupe of dogs would cause more excitement. The animals do nothing more than what is natural and customary in exhibition for them to do. The bears slide down a steep incline at the finish, the trainer coming down on the back of the last one. *Dash.*

The Kirsten-Mariettas (4).
Acrobatics.
 10 Mins.
Hippodrome.

The act under a different name and with only three people participating directly in the proceedings was shown at Henderson's some time early in the season. The work consists almost entirely of strength tests of the teeth and jaws. The man is the main factor, doing several tricks that called forth applause. The finish, in which he swings two of the women on a strap which he holds in his teeth is the most noteworthy. The fourth member, a woman, who acted as an assistant when the act was seen before, swings a small boy, used solely for this purpose, in a similar manner. *Dash.*

OUT OF TOWN

Claudius and Scarlet.
Banjoists.
 14 Mins.; One.
 Majestic, Chicago.

The novelty furnished does not refer to the playing. Both are expert banjoists. After skilfully rendering a repertoire of popular and classical selections, a screen is lowered and on it are flashed the words of old-time songs, such as "Wait for the Wagon," "Nellie Gray," "Old Dan Tucker," "Nellie Bly," "Billy Boy" and "Oh, Susana." One after the other they are played over while the audience hums or joins in the lyrics. The idea is prettily novel, and won for the act big rounds of applause.

Frank Wiesberg.

Emerin Campbell and Co. (2).
"Two Hundred Miles from Broadway"
(Comedy Drama).
 16 Mins.; (Interior).
 Majestic, Chicago.

Edmund Day wrote this playlet. The scene is a rural inn, located somewhere in Vermont. A New York soubrette is stranded and unable to leave for the "White Way." The distance is emphasized several times by the players. She deplores her condition and tries to solve the problem how to raise funds. A New York gambler mistakes her for the innkeeper's daughter. In sombre moments she confides to him that her father (the innkeeper) is in need of \$25 to raise a mortgage, her intention being to purchase a ticket to New York with the money. He yields up the greenbacks. Then she stealthily tries to leave the house. A New Year epigram causes her to reflect and she confesses to the gambler. The curtain descends as both drain the remains of a bottle of wine he brought with him from New York. There are several bright lines and the idea is good. Miss Campbell is plump and buxom, a clever ingenue. Jules Ruby gave good support as the gambler, although not looking the part. The character is too refined. The act interested and was liked.

Frank Wiesberg.

Clara Rackett.
"Salome."
Irwin's "Majestica."
Star and Garter, Chicago.

Featured with the show, the program calls attention that the presentation is not a rehash of an "Oriental" or "Midway" dance, but a complete production in itself. The paragraph is not exaggerated. Mr. Irwin has surrounded Miss Rackett with a most effective setting. Miss Rackett is attired modestly in flashings over which are hung strings of beads, almost hiding her splendid figure. The dance is said to be a version of Maud Allan's, as no doubt all are, and Mr. Irwin also claims the dance to be similar to that given by Gertrude Hoffmann in New York. No one here has disputed him. Miss Hoffmann as "Salome" has not been seen in Chicago. There is nothing startling about the dance or costume worn. The latter is more modest than the garb of a "cooch" dancer. Miss Rackett is as graceful in the dance as though it were not called "Salome."

Frank Wiesberg.

HIPPODROME.

In trying to figure out something sensational for the Hippodrome, the producers have taken a fond farewell of the present and slipped into the year 1950.

The piece is called "The Battle of the Skies." A war is on between the United States of Europe and the United States of America which brings forth a few of the death-dealing devices that may be expected to put in an appearance within the next forty or one hundred years. The airship and the radium gun will (according to the "Hip" story) be the terrors of future war.

Just now in the Hippodrome, however, the Americans are the only ones to possess the radium gun. When the airship equipped with this annihilator descends on the foreign city it is all over.

The light effects have been well worked out, and the scene is highly interesting and exciting, although hardly sensational.

Featured also is the ballet in the second piece, "The Land of the Birds." R. H. Burnside, who staged it, can congratulate himself upon producing the greatest ballet the Big House has ever seen. The girls are dressed to represent different birds. Every known species is shown, and perhaps a few unknown. The effect is nothing short of wonderful. The stage is a mass of ever-changing colors, and the various combinations beggar description. Opening night the spectacle brought shouts of approval from all over the house.

"Sporting Days," the opening piece, is a musical melodrama with a ball game, horse and rowing race. The baseball game commences the performance. With New York at fever heat over the outcome of the present League race, nothing more interestingly current could have been selected. The scene is very pretty. The two sides yelling for victory made it quite engrossing. Later in the Fall a football game may be easily substituted. That will give even more opportunity.

The horse race and rowing race are not weighty. The main idea is similar in both. They are worked on treads. The thing has been seen many times in vaudeville and melodrama, although not so elaborately.

The rowing scene has a corking musical number. The girls sit on the stage, throwing their skirts over their heads, showing the lining, of some blue shimmering material, giving a pretty effect, while the men with oars go through the regulation rowing stroke.

The circus parade and raising of the "big top," also in "Sporting Days," were not the least interesting of the evening's incidents. The circus acts are not as prominent in the performance as they have been previously. The single ring is necessarily small because of the top. One or two of the acts suffered accordingly. There were a few delays, that are to be expected in a first show of this magnitude. Now they are probably straightened out. The Eight Brazilian Equestrians, Four Poncherries, Alber's Performing Bears and the Four Riegos are under New Acts. Paul Sandor's Dog Circus caused quite a little amusement and was very well received. Oscar Lowande did not perform opening night, owing to an accident. The Three Sisters Ernesto, also programmed, did not appear.

Dash.

WASHINGTON SOCIETY GIRLS.

Question: If it takes a musical comedy two weeks to get out of town to whip into shape after a bad opening, how long should burlesque comedians take to regenerate a dull book? Which query is suggested by the condition of "The Washington Society Girls" now in the fourth week of its season. With a chorus of twenty-two girls, lively women principals, eight men and a lavish equipment of scenery and costumes, the show barely escapes being boring. That it did escape was entirely due to a bright snappy chorus and the women along with a rapid succession of catchy numbers.

The comedians have almost nothing to offer. Their "bits" in the first part drag lamentably, although things brighten up somewhat in the burlesque, a travesty built along familiar lines and including some very rough material. Some of the dialogue shades close to the suggestive, and a couple of parodies by Harry Marks Stewart could stand censoring.

Stewart in a Hebrew part is the main funmaker. He plays the character on conventional lines and without spontaneity. What the maker of the book has given him, Stewart uses intelligently, but he has apparently added nothing. This is not the way principal comedy parts in burlesque are successfully handled. Incidental business generally does a lot for dialogue. Larry Smith who seconds Stewart works a good deal harder, but his efforts are labored and only his rough nonsense won laughs.

William Collins has an inane role, played in careless style while Billy Hallman has small opportunity with a "tough" character and made rather heavy going of it in the first part, but worked better in the burlesque.

May Howard is the feature of the show, and, what d'ye think, she appeared only for a few minutes at the opening of the burlesque in tights. For the rest of the show the famous Howard figure was hidden under skirts. This is not as it should be, although Miss Howard must have spent a small fortune in those skirted gowns. Miss Howard has no large opportunity at any time.

The comedy of the men being light, it would seem to have been with an idea of bettering things that they gave Magdeline Webb a "Sis Hopkins" part. Much better have had her work as a soubrette together with Mamie Champion, who now has the soubrette thing all to herself.

The Mullini Sisters, who at other times belong to the chorus, open the olio with a fairly creditable musical turn. They use a full stage. This made a gap between the finale of the first part and the opening of the olio which could have been filled with the illustrated songs, used later. The Sisters are a bit uncertain in their instrumental duets, all brass, and the dressing could be freshened up considerably. Smith and Champion offer a farce in which comedy falls take the place of humor.

Hallman and Collins do an old fashioned conversation act with some up-to-date patter and a parody or two songs, doing rather well. Frank Ferron with stereotyped illustrated songs drew down the heavy end of the applause.

The production, a really excellent one, saves the show. It is up to the comedy end to get busy and do its part.

Rush.

SAM DEVERE SHOW.

Two rather light pieces make the vehicle for this year's organization in addition to quite the most ridiculous "Salome" that has bobbed up yet. The comedians at times go back a long way after their comedy, even to the rubber band and the whole routine of money changing. The men of the cast, nevertheless, do rather well with the familiar matter and the entertainment is a fairly satisfactory one.

The women confine themselves to leading numbers pretty steadily, several having voices of quite exceptional merit. The dressing for the most part is neat, although there are a few places where the stage pictures could be brightened up somewhat, and the chorus is a good looking and well trained organization.

Dick Brown is the principal comedian in the role of an Irish piano-tuner which he handles along conventional burlesque lines. John Bragg, with whom he does a conversational act in the olio, is his support, together with Sam J. Adams. Adams was almost lost in the first part and was saddled with an uncongenial role in the burlesque, but his olio number ("Tuition") in which he played a "silly kid" splendidly, was one of the best bits of the evening. It could easily have held a more important place in the vaudeville section than opening.

The other men (Four Banta Brothers) held rather pale parts, a straight musical act in the olio, and much given to straight parts in the pieces. Arthur Banta played a distinctly satisfactory "straight" and did very well with his musical numbers.

In the soubrette division were the Bartolettis, French dancers, Gladys St. John, a nice-looking and animated young woman, Mae Nash whose singing did a good deal to support the vocal average, and Mina Stanley, also having a capital voice.

The Devere show goes in rather enthusiastically for patriotic. A whoop-hurrah finale of red, white and blue closed the opening piece; another rounded out the burlesque and three of the five olio numbers exploited either patriotic stuff or ran to references to the presidential candidates with a bid for partisan applause.

The "Salome" is "Deborah." She is an out and out "coocher" although she can keep her wriggles within bounds, and is not now doing much else but trot about the stage in her bare feet. Her fall to the floor is laughable in its deliberation, and the head was a plaster image such as hair dressers use to display wigs upon. "Salome" was quite the comedy hit of the performance.

Carl Anderson appears twice in the olio, once as a member of Sam J. Adams' sketch and closing that part with a series of character songs. Anderson's act might better be placed at the opening of the olio. It was rather light to close, where the Four Banta Brothers would have stood out better. The quartet offers a wide variety of vocal and instrumental music, and make a decidedly attractive act. Brown and Bragg entertained with a parody or two and a lot of first rate talk, while the Bartolettis kept the audience interested.

The program leaves one in the dark as to the authorship of the pieces, as well it might, for they are patched up out of common property and only the individual skill of the principals gives the show interest.

Rush.

UNCLE SAM'S BELLES.

"Uncle Sam's Belles" is a new show. It requires some tinkering yet, also some money as well. Costumes consisting of fleshings with calico wrappers or gingham aprons over them are not looked for in this season's burlesque shows. Of the changes in the "Belles," not less than one-half are of this cheap order.

Twenty girls are carried, a good-looking crowd who could do credit to some pretty dressing. They are very satisfactory workers as well. Under proper conditions this chorus would give a good account of itself.

George B. Scanlon is given credit for arranging the opening piece, "Americans Abroad." For the most part it affords entertainment. A few very old bits introduced could be replaced. The "money" incident has grown feeble in service. The reference to expectorating is in the same class, besides it is not nice.

The action is fairly fast and the numbers helped along well. Jules Van Cook had the winner in "My Brudder Sylvest." Several verses were necessary. The chorus aided materially even though they were clad in one of those slip-over changes.

The burlesque called "The Disputed Check" is a familiar farce done over to allow a few numbers and secure laughs at any cost. It is fairly amusing at times, but so old it is depressing. In no way does it shape up favorably with the opener. The numbers introduced were all practically ruined by the poor handling of lights. The stage was in almost utter darkness. One number only scored and this through the quiet comedy of Dan Gracey.

George B. Scanlon and Dan Gracey are the principal comedians, although Will Fox as a Hebrew in the first part was responsible in a large measure for much of the laughter. Fox has a good idea of the character, drawing it clean-cut and a likable impersonation. Gracey was the busy boy in the burlesque, most of the play falling to him and his work passed. In the opening he did a "bad man," making it funny. Scanlon was in evidence all the time. He is a quiet, effective fun-maker. The show is short on good women principals. Pearl Stevens does what is allotted her, and passes nicely, though some of her top notes are a bit trying.

Beatrice Haynes is the soubrette and enough to say that Beatrice wears the same costume throughout the two pieces, besides in the olio, a record. She is capable of leading numbers, has looks and a voice, but that dress, badly soiled, as may be expected from such constant usage, simply snobs her under. Louise Van Cook has little to do and Ada Burnett also figures but slightly.

The olio is not above the general run of the show. Scanlon and Stevens were perhaps the one hit, mainly because of a quantity of blue material. The Van Cooks did very well with music, Miss Van Cook showing here quite the neatest costume of the evening. The Clipper Comedy Four spend most of the time on a bunch of useless comedy that brought little return. The selections are all of the old quartet vintage. One straight song by the tenor brought more than all the horse play. Beatrice Haynes and Gracey and Burnett were the other two acts.

Dash.

THE BRONX THEATRE.

A good deal of curiosity has been expressed for the last two weeks over the nature of the Bronx Theatre, which some time ago was announced for opening Sept. 14 at Wendover Avenue (170th Street East) and Park Avenue. Its premier Monday brought a number of New York theatrical people up to that distant spot on inspection tours.

It is the first theatre making any pretense to playing vaudeville to be opened in the upper Bronx district, and from this week's showing is destined to be a money-maker for its proprietor and manager, Arthur D. Jacobs.

The Bronx Theatre holds a license in the second class, having a seating capacity of 299, the limit for a house of the sort. It is all on a single floor in a one-story building. The low ceilinged room is neatly enough decorated, but the stage arrangements are rather crude, and the place looks somewhat bare. The scenic equipment consists of a parlor set, a wood set and a street drop in one, beside the drop for the moving pictures, which open and close the entertainment.

Five acts make up the bill. This week Mr. Jacobs did his own booking, and the result is far from satisfactory. Fields and Dupree opened the show in quite the worst jumble of talk and nonsense imaginable. The pair stall through more than twenty minutes with a wretched average of actual entertainment. From any of the published monologues they could pick out infinitely better material and their burlesque magic at the finish is an extremely poor performance. With a song or two, a few minutes of good talk and the clog dancing, they would become an act.

Ross and Adams, who also exploited a German dialect, were much better, although crude enough. Their talk is scattered. That about Washington contains the germ of a good idea, but is not developed. They dress well enough, and a little thought expended upon their offering should bring it up to the mark.

By way of varying the preponderance of German dialect Nat S. Jerome offered a Hebrew sketch, a very unwholesome affair, in which father and son are made to act as rivals for the affections of a girl. A pretty subject for comedy this! Jerome has a convincing Hebrew dialect, but that's all. The sketch, a sort of reminder of "The End of the World," with all that piece's worst faults and none of its virtues, is utterly worthless as it is now played. Jerome's company, a young man and a girl, both rather nice looking, are very amateurish. A "Salome" dancer was on the bill, but was closed Monday afternoon. The other acts were Charles Drew and Company and two singers of illustrated songs.

Mr. Jacobs himself is quite the most popular personage in the Bronx, being president of pretty much all the local organizations, and has an immense personal following, which is bound to make his venture financially successful, but he needs yet to know a good deal about the management of a theatre. Tuesday evening was amateur night. Those who had come in to watch the first show (there are two a night) refused to depart until the amateurs had been exhibited. Meanwhile a new crowd had come in for the second show bearing

BLANEY'S, YONKERS.

A good show is offered at Blaney's for its initial week as a vaudeville house. Seven acts of widely different character give it variety. Monday night the show ran through smoothly enough to satisfy the most exacting manager. The eight-sheets scattered plentifully through the town, also a big electric sign in a desirable location, display Milton and Dolly Nobles, Barnold's Dogs and Frank Bush in equally large type.

Milton and Dolly Nobles are giving their old standby, "Why Walker Reformed," and the act never went better. There is much bright material in it. The comedy and serious lines blend so the laughs are almost continuous. Mr. Nobles is a bully "drunk." Miss Nobles adds a pretty appearance and her sincerity brings out the comedy in bold relief. A few of the finer points missed entirely but the house got most of the talk and the act scored strongly.

Barnold's Dogs, Frank Bush and the Romanos (New Acts) were in the second half, and made a warm finish. Barnold closed. The act was new to most of the audience. It was as big a hit in Yonkers as when first shown in New York, having been perfected to the smallest detail, the animals working with an intelligence most surprising. Of course, the "drunk" is still the big card. There have been many "drunken" dogs, good, bad and indifferent, but none has equalled this cur-like looking canine of Barnold's. The monkey policeman who drags the drunk into the patrol wagon was almost equally popular.

Frank Bush was next to closing. His numerous character stories, some ancient and many hot from the griddle, caught solid laughs. The old ones did just as well as the new, which is not surprising, for in many a "wiser" audience it is the stories they know that go the best.

Gallando, the clay-modeler, opened with several character studies, going afterward into the patriotic stuff. Laughs were gained through the breaking up of the models by slapping the clay on or punching the head. The same thing gone through with the head of Lincoln, placing of the clay on gently instead, was the signal for much applause (of course). The subjects are all well done, easily recognizable, and the announcements are superfluous.

Kelly and Adams followed Gallando. They kept the house in a bubble of good humor. Miss Adams is in the Maggie Cline class when singing Irish songs, although her repertoire is not quite as strong as it has been. Mr. Kelly looks the part of a big, good-natured Irishman, and his reel is great stuff for the big fellow.

Hodges and Launchmere, one of the oldest of the colored teams, did very well. The ocean voyage talk is amusing and the feline opera put them down as a substantial hit.

Nello, assisted by Mme. Nello (New Acts).

Dash.

seat coupons, and there was a good deal of confusion.

The house draws its patronage from the thickly settled tenement district running between Croton Park and Prospect Park, a neighborhood roughly corresponding in class to that of east of Fifth Avenue above 110th Street.

Rush.

ORPHEUM, YONKERS.

In face of invasion, Harry Leonhardt has fortified himself behind a pretty, heavy vaudeville show for the Orpheum, Yonkers, this week. It is a regular show without the "try-outs" which composed the greater portion of the programs given at the same house last season. An opinion overheard in the lobby said, "The best show the Orpheum ever had."

A new scheme in billing is the same size type for all, the names being placed as they appear on the program with a time-sheet included. Whether this will prove as advantageous as featuring two or three names strongly remains a question.

Carrie De Mar, back from Paris with a carload of finery and several new songs, was well liked in the next to closing position. Four new songs were "tried out" by Miss De Mar Monday afternoon. In the evening the singer gave Yonkers another routine. To venture an opinion on the Parisian creations is beyond the trousered brigade, but on "Fluffy Ruffles," the statement may be made that a better looking outfit than the one worn by Miss De Mar isn't. "Lonesome Flossie," the number in this, is easily the best and should always finish. The orchestra was not entirely in accord with Miss De Mar's music, but all this happened Monday, so allowances may be made.

In direct contrast to Miss De Mar, who made five costume changes and worked just as hard as though she were having a Broadway premier. Willie Weston walks on in his street clothes with an, "Oh - yes - this - is - Yonkers - what - do - they - know - about - a - good - act," air and delivered four songs indifferently, although not so indifferently that he forgot the George Cohan pose for a minute. He announces an imitation of Cliff Gordon which doesn't cover the fact he is using three minutes of Mr. Gordon's choicest bits of talk to his own advantage. It was the talk that scored, not the imitation, although it may have been the idea of Gordon done with a Cohan pose that made them laugh. It may also be barely possible that Weston is accustomed to taking six or seven bows at the conclusion of his specialty and has acquired the habit but there was no call for the bows on Monday. One of his songs could have been omitted.

Mr. and Mrs. Gene Hughes in "Suppressing the Press" were their usual laughing success. It is a nicely constructed comedy piece, excellently played, with Mrs. Hughes never looking better.

Rooney and Bent in Yonkers are still near enough to Harlem to derive the benefit of their popularity there. They received a reception on their appearance. Pat pulled a "local" on Henry Myers (the ex-vaudevillian) that was a howl and attested Yonkers was "on."

Caron and Herbert closed the show with first-rate clowning and tumbling. A new "straight" man is in the act. His ground tumbling is of a high order, though not working to Caron just as he should at present. Practice will remedy this. Caron's dive into the back drop, pulling it down, was a great surprise to the Yonkerites and brought a great hurrah.

Steeley and Edwards put over a neat musical number. The comedian does very well for the laughs but he is a musician of more than average ability and more music would be welcomed.

Norton and Russell opened the show with rapid changes.

Dash.

HUDSON, UNION HILL, N. J.

If it were simply a question of a vaudeville theatre in Union Hill, the Hudson could be put down immediately as a success. The new house opened its doors for the first time Monday. It is as pretty a little theatre as one would care to sit in, modern in every way.

The interior decorations of red and gold gives it a bright, cheerful and enticing appearance.

W. H. Walsh is the house manager, and Mr. Walsh may be congratulated on the manner in which the Hudson is conducted. The attendants in natty suits of green, are uniformly courteous.

The show, with one exception, proved wholly pleasing, and ran through as a well-behaved vaudeville program should.

The attendance was very good on the first two floors, with a well filled top loft. The patrons are not over-versed in variety matters. They will undoubtedly have to undergo a course of instruction. A word of commendation must also be passed to that all-important factor, the orchestra. It was really surprisingly excellent.

Lizzie Evans and Jefferson Lloyd in "Turning the Tables" have a Western sketch along lines quite familiar to vaudeville. Miss Evans is the Western girl who for some hastily explained reason must marry a man from the East (Mr. Lloyd). In order to disgust him, she adopts the slang and manners of a girl of the plains, and makes the gentleman go through a series of antics. He discovers her purpose and turns the tables.

Matthews and Ashley sang five or six parodies at the finish of their capital comedy offering, and could have sung a few more without tiring the house. It was a shame the way some of the talk slipped past the Highlanders.

Harry Lester may also be credited with making more than good. The audience liked everything Harry did, even some of that talk that he has employed every time he reappears in vaudeville. Lester has an almost entirely new series of imitations, the Victor Moore being the best, though the Billy Clifford scored more strongly. This was due as much to Lester himself as to his mimicry. "The Devil" has not been overlooked by the comedian. An imitation of Edwin Stevens was followed with interest.

Barry and Halvers were along with the leaders in the quest for popularity honors. Charles Barry is one of the cleverest of eccentric dancers. His comedy scored strongly also. Barry's opening song is somewhat to the rear and should be replaced. Hulda Halvers renders able assistance. Her pretty appearance and two smart frocks attracted not a little of the attention.

Ray and Beneditto opened the program with a comedy aerial ladder act. The comedian, although he is not furiously funny, does not overdo the thing and is at least not tiresome. The "straight" is a contortionist. He goes through the regulation contortions, securing a little more from them than customary by performers on the ladder.

The Kemps cleared through nicely with singing and dancing. Bob Kemp is handling "The Right Church but the Wrong Pew" better than anyone heard to date. The pair are not doing as much dancing as they should. It is expected from acts of this sort, and should be forthcoming.

"The Strawberry Festival," the feature, is under New Acts.

Dash.

LINCOLN SQUARE.

For its second week of independent vaudeville the Lincoln Square offers a splendidly balanced show, beginning with the lighter comedy numbers and working up interestingly to a capital climax in the novelty contest of the "Australian Tree-fellers," through a program of consistent entertainment.

The last named closed the show, holding the audience as few numbers do. This week the quartet and 'supers have been eliminated and the two axe wielders get immediately down to their dexterous exhibition. The new arrangement is an improvement. The turn goes much more swiftly with no side issues to confuse the real point. A few minutes of axe-throwing precedes the tree-felling. Then the pair of bushmen attack the big logs in a race to cut through first.

Cliff Gordon was up among the leaders in the contest for applause. The early moments of his talk remain unchanged, but toward the middle he gets into a new political argument touching on topical campaign points. The new matter is exceedingly well written and is fairly bristling with up-to-date comment. His was probably the laughing hit of the evening. At the finish he took five legitimate curtain calls and finally "accepted the nomination."

Opening the intermission The Three Dumonds scored substantially. There is an oddity about their musical arrangement that gives it attractiveness quite aside from the musical excellence. The nonsense of the comedian has a queer foreign flavor while the violinist makes the most delightful sort of music. Three men still make up the trio. One man, a first-rate singer, has not a great deal to do and did not appear in the last two numbers.

D'Alma's Dogs and Monkeys went very well at the opening. The routine could be quickened in places, although the comedy which is introduced prevents the act from dragging at any time and the somersaulting automobile in which a monkey rides down a steep incline gives the act a catchy finish. There is perhaps a little too much of the circus flash and tinsel about the dressing of the stage and some of the apparatus could be made to look neater, but it makes an entertaining animal number of the less pretentious sort.

Friend and Downing had the "No. 2" place, which was robbed of its handicap by the fact that the audience was seated by the end of the overture.

"Walter Jones, assisted by Blanche Deyo," is the way the program has it, a caption that does not credit Miss Deyo with her real importance in the act. Her opening dances were a bit out of place, but the numbers in which she was concerned were very well liked, particularly the "awing" bit. Jones is back in his tramp clothes and character and doing much better than when he essayed the Irish role. Together the pair give a lively and amusing fifteen minutes.

A rather ponderous introduction and an equally heavy opening number started Grace Cameron off quietly, but her "kid" song and recitation went extremely well.

Bianca Froelich's "Salome" remains perhaps the best exhibition of artistic dancing that the craze has developed. "Salome," however, is becoming an old and oft-told story to regular theatre-goers and interest was mild. Ross and Fenton (New Acts).

Rush.

COLONIAL.

From curtain to curtain, it is a first-rate show at the Colonial this week, with nearly all the laughs in the first half. Closing that division, "At the Country Club," a "sight" piece, and Leo Dittrichstein and Co. in a comedy sketch opening the second part, are under New Acts.

"The Sensation of the Year" is Eva Tanguay, so described by the program, and Miss Tanguay is in her third week at the Colonial as "Salome." Is it just to the other "Salomes" to term Miss Tanguay's exhibition thus? Aren't they all the sensations of several years, if not decades, in "polite," "refined" vaudeville? Miss Tanguay reappears to acknowledge encores very often in her pneumonia-defying strip of costume, and ends the clamor for another sight by throwing over herself a shawl, which obviously must inform her it is the flesh, not the quality, the crowd is applauding.

About the funniest thing which has happened in vaudeville in a very long time is at the Colonial this week in the form of De Biere's act, magic and illusions. Rush in reviewing De Biere at the Orpheum last week following his return from abroad remarked the exactness with which De Biere resembled Goldin in work. Either one of the two must have stolen the act from the other. It is the most bare-faced steal in any event, wherever the blame lies, that has ever been shown upon the stage. De Biere is doing the "trunk trick" Goldin worked over here season before last with a cannon, excepting instead of De Biere suspending the trunk at the dome of the theatre, he has it a short distance above the stage. It is a simple trick at best. If Oswald Williams of England has an act similar to Goldin's and De Biere's he might as well remain at home. Whoever is guilty of copying so boldly should hand in his resignation as a public entertainer. De Biere is not the smooth or swift worker as is Goldin, but the former still retains his "magical clock," admitted to be his own.

"The Six American Dancers" in next to last position following "Salome" did themselves proud. Purcella and Orben have placed an unusually pretty step into their duet dancing, and it told.

Like a photogravure of a colored art study does Willa Holt Wakefield look in a handsome peach satin gown, topped by a picture hat, as she "pianologues" her many catchy numbers, easily and charmingly bringing to notice how deficient have been the English artists who essayed this form of entertainment over here. Miss Wakefield has nearly an entirely new repertoire, a "laughing" recitation becoming the artistic gem of the collection.

"You all know James Thornton," says the bill, which also tells the story, and Chassino, the shadowgraphist, with an abnormal desire for "curtains," pleased and amused very much.

Van Brothers and Burns put over a nice neat comedy musical number, the comedian treading on no one's preserves for his laughs, and might do even better were he to take up a "kid" character. He is adaptable to it. Jessie Burns looks very pretty in the opening, and the music is not the least, though the good team work throughout is the most.

Sime.

Searle Allen starts his season Oct. 5 with "The Travelling Man."

ALHAMBRA.

Everything that goes to make up a good variety show may be found in this week's program at the Alhambra. There is no dramatic sketch, but whether a dramatic sketch is essential to a good vaudeville show is a matter of opinion.

Rock and Fulton with their latest creation, "The Devil Dance," are topping. Up to the Devil bit used as a finish, the act remains as before, several of the numbers scoring strongly. The two or three encores place them as leaders at burlesque dancing. "The Devil Dance" savors of the melo-dramatic, but is interesting and diverting.

Karno Pantomime Co. are once more back in "A Night in a Music Hall," and the way it went Tuesday evening would indicate that it will never lose its popularity. If anything it caused more of a commotion than when first presented. There are several new faces in the organization. Principal among these is Bert Weston as the drunk. Weston is up against the hardest kind of a job in following a man of Billie Reeves' calibre in the part, but he manages to secure laughs at every turn. A couple of acrobatic stunts during the wrestling match brought applause. Bobbie Lewis is the new "Bad Boy," and his job is hardly less difficult than Weston's. He is not as active as his predecessors, but handles the role in good shape.

Howard and North have sort of upset precedents with their new act "Back in Wellington." As a general thing, sequels flop. In this case "Back in Wellington" equals, if it doesn't surpass, "Those Were the Happy Days." Howard is the same "rube" with an abundance of dry humor and farmer philosophy, while North is the "wise" one. Just how popular the old act was is shown by the laugh that comes with the reference to an incident in the former offering. The new one will become just as popular.

Bert Coote and Company closed the intermission with "A Lamb on Wall Street." It is rather difficult to tell at times whether they really mean the sketch or not. If they mean it, it's awful; if they don't, it's funny. The piece really amounts to an opportunity for Mr. Coote in a brainless character. The lines are of the silliest sort, but handled by Coote they become genuinely funny.

Joe Maxwell and Company comprised the singing end of the program. Besides Mr. Maxwell there is a company of nine, making a very classy singing organization. There is a little good comedy in the offering, which is wisely not allowed to interfere with the singing. A little better arrangement of selections might be secured. Two rousing march numbers won out easily at the finish.

Gardner and Somers opened the proceedings with several selections on the xylophone, very well received. Bobker's Arabs have a little something on all the Arab acts for seed. The pyramid work is gone through so rapidly it rather helps here, where in other similar acts it has a tendency to drag. The ground tumbling is of the fastest. Sword play by two of the members was interesting. Richards and Grover and The Lulu Beeson Trio are under New Acts.

Dash.

Porter J. White and Co., in "The Visitor," opens Sept. 21 at the Armory, Binghampton, placed by Lykens & Levy.

HAMMERSTEIN'S.

Ge, but that Jack Norworth is a versatile cuss. One week he tells vaudeville not to be conned by imitators and song pluggers. Then the following week (this) he asks the audience to sing the chorus of his wife's (Norah Bayes) composition, "When Jack Comes Sailing Home." That's a fine little song for Jacky Norworth, "The College Boy" with nothing left from college excepting the cap and "Brophy's" name. Diamond and Smith would consider that number "pie," for it is one of those songs where you expect the sheet after the first line, and Diamond and Smith are illustrators, really. Their sets of moving pictures can fit any song.

But Mr. Norworth didn't run away with the Hammerstein audience. Even the "good-looking girls" wouldn't fall, but in other ways, more strictly in accordance with the duties of an entertainer, Mr. Norworth pleased, and perhaps his position had something to do with his act. Few numbers in "one" brag about what they can do at Hammerstein's at 10.45.

There is quite a crowd of "single" men at the theatre. R. C. Herz gave his character studies, and won much applause, though he did inflict "The Seven Ages." One good reason for anything Mr. Herz offers is the excellence of it, however, and perhaps if Middleton and Spellmyer had not been misplaced on the bill with "A Texas Wooing," which preceded the Harz act, he would have gone still better. Melville Ellis (New Acts) is the third lonesome fellow on the program.

If Hammerstein is to accept a sketch constructed along the lines of "A Texas Wooing," it can't reach in the "No. 3" spot. Tuesday evening a bunch of "drunks" in the first stage box did all they could to break up the act, until Charles B. Middleton in a nicely improvised and interwoven speech managed to let the souses know where they got off.

The Goyt Trio, including the two highly trained dogs, opened and did very well, a result also achieved by the "Six Dixie Sereaders" programmed as "Giddy Glimpses of the Sunny South." Purely as curiosity, does the "giddy" apply to the green and red neckties worn, or are those in use to distinguish the comedians from the "straight"? It so happens, anyway. The act is working much better now than in the summer, reasonable and seasonable. Although overlong, the finish brought plenty of applause.

With parts of "The Flower of the Ranch" and "The Land of Nod," Joe Howard and Mabel Barrison did all they could have wished for, and perhaps more than expected, since they have not prepared an encore, repeating a "plugging" song for that, an inexcusable negligence. Howard's voice and Miss Barrisons "kid" could break through anywhere.

The closing act is Roasaire and Dorsetto, comedy acrobats. Before that Gertrude Hoffmann appears as "Salome." It's an old story now at Hammerstein's, also Miss Hoffmann's "Spring Song."

There are many barefeet about in the "Spring" number. Six young girls go naked for the sake of art, and some have managed to make themselves whiter than others. It is a display of the power of wealth, and even a dwarf in the number has listened to the call that fills the box office while disheartening the underwear manufacturers.

Sime.

NOTES

DAINTY DUCHESS.

The last few minutes of the burlesque saves "The Dainty Duchess" as a show at the Olympic (Pastor's) this week. The burlesque is called "The Dainty Duchess," either a travesty or a steal on "The Merry Widow." The program says Sol Fields wrote it.

There are three scenes in the burlesque. The final one is the "Maxim Restaurant," prettily set with the choristers handsomely and tastefully dressed. There has been nothing seen in burlesque to equal it.

Not much comedy is placed in the afterpiece. All of it is supplied by Abe Leavitt as the "Dutch" Prince, and a very good one he is; impersonating Bryan also in the opening, "An American Stew," with much credit excepting the facial resemblance.

The first part (both pieces are short) takes an excellent start in its "book," which seems to have been especially written, but since dissected. National characters are introduced. All runs well until the puerile comedy starts in.

As though the poor superannuated "bank scene" from the Weber-Fields days had not done sufficient service there must be added a that the "poor old hat." The nearest approach to intended fun is an attempted reproduction of the "fight" from "The Follies of 1908," very poorly worked. One fault with the show in its entirety is the many other shows it recalls.

Certainly some one with a perverted idea of humor imagined a "cissy" in "sheath" trousers would be comical. The "cissy" in itself is always horrible enough, unless exceptionally well played, which Dick Moore as "Willie Hearst" does not do.

Eli M. Dawson is the brightest light in the company, in and out of the olio, closely pushed for honors in the pieces by Mr. Leavitt. Dawson's "Roosevelt" is capital, and his olio act with Fred Whitfield (Dawson and Whitfield) easily followed a similar turn which opened the vaudeville section (Killian and Moore). That condition could not have been reversed. Mr. Whitfield's "George Washington" is entitled to credit, much more so than whoever impersonated "William Taft," causing the Republican nominee to look like a Chinaman.

There are three principal women, all blondes, which allows of no contrast in types, a fault either in the make-up of the cast or wigs. Mildred Stroller, with a diamond heart continually in sight for identification, is the leader of the trio. Miss Stroller was almost too statuesquely dignified for the characters she assumed, but for "clothes" she is there. In the first part, Miss Stroller made but one change into tights, with the women similarly attired for the finale, but her entrance dress and hat will stand an awful lot of competition on the stage this season.

Miss Stroller does not change her gown often, wearing two dresses in the burlesque, and it is not required that she should with the extraordinary expense apparently she has gone to in dress, every gown being a model in design, particularly the opening costume of the burlesque, although the first dress mentioned is the

star; it is really beyond burlesque yet. In the olio Miss Stroller gave her usual impersonation of favorite actresses, past and present, with moving-pictures to fill in the changes.

Ida Brayton and Marian Campbell, the two other female leads, wore until the finale the same gowns throughout the first part, Miss Brayton's not over-becoming her, but she looks ever so much better in the grey dress at the finale of the burlesque. Miss Campbell has a pleasant appearance in whatever she wears, and did nicely in whatever she was concerned in.

Under the program listing of "Sylvia," Miss Stroller sings "Cuddle Up a Little Closer" with the aid of a "spot-light" directed at a couple of bald pates in front. This sort of thing when not prohibited is generally left for the soubrette.

"It Looks Like a Big Night Tonight," led by Leavitt, was the best number in the show, for in that the chorus worked—once only. There are sixteen girls (few good looking), making two changes in the first part, and one in the burlesque, while some work in the olio around Lilly Leonora, who has a simple little foolish "Salome," not worth the time or expense.

Among the young women's names, so many "Bergs" occur, "Berg's Merry Girls" may be the dancers who have a few steps now and then during the action, including, perhaps, the young girl singing an unannounced solo in the final scene, and securing the greatest applause for vocalizing, the singing as a whole being very ordinary. Were it not for the last and noteworthy change, considerable fault might be found with the costuming scheme.

The show is not "clean" by any means. Much liberty approaching suggestiveness is permitted.

"What's Good Enough for Washington" makes the finale of the first part, prettily dressed, with patriotic pictures, which, with the "statue" of Washington in evidence during this scene, seemed enough of the Father of Our Country for one evening, but Killian and Moore opened the olio with a song about him, just the same. The tenor also sang "Childhood," and can immediately seek a selection with which he might do better.

With so much money expended on dresses, it could have been that the Misses Campbell and Brayton might have worn silk stockings when first coming on the stage.

"The Dainty Duchess" as a show may greatly please on the road for the burlesque will cause forgetfulness. Were it not for that, "The Dainty Duchess" would rank quite low. Even so, however, someone should get to work on the comedy in the opening. There are some very good lines in use in the piece. Perhaps many more were thrown away. At one time it seemed as though the piece would do for a Broadway house; then the cloudburst of stale stuff arrived. *Sime.*

The Hawaiian Trio, after a preliminary performance following the Monday matinee at the Fifth Avenue, was installed as a number for the week with the same evening's performance. Pat Casey is the agent. July and Papke, a former act, are members.

VARIETY ARTISTS' ROUTES FOR WEEK SEPT. 21 WHEN NOT OTHERWISE INDICATED.

(The routes here given, bearing no dates, are from SEPT. 20 to SEPT. 27, inclusive, dependent upon the opening and closing days of engagements in different parts of the country. All addresses below are furnished VARIETY by artists. Addresses care managers or agents will not be printed.)

"C. R." in the list indicates the route of the circus named, with which the artist or act is with, and may be found under "CIRCUS ROUTES." "B. R.," "BURLESQUE ROUTES."

ROUTES FOR THE FOLLOWING WEEK MUST REACH THIS OFFICE NOT LATER THAN TUESDAY MORNING TO ENSURE PUBLICATION.

Abdallah Bros., Three, Grand, Portland.
Adair & Dolin, Barnum & Bailey, C. R.
Adair, Art, Hagenbeck-Wallace, C. R.
Adams, Mabelle, G. O. H., Indianapolis.
Adelphi, Box 240, Champaign, Ill.
Ages, John, Ringling Bros., C. R.
Ahearn, Chas., Troupe, Bennetts, Quebec.
Alberto, Barnum & Bailey, C. R.
Alburtus & Millar, Mooravia, Cal., c. a. Miller.
Aldo & Vannerson, Bijou, New Brunswick, N. J.
Alexandra & Bertie, 41 Acre Lane, London, Eng.
Anderson, Madge, Dominion, Winnipeg.
Allen, A. D., Co., 28, Orpheum, Easton, Pa.
Allen, Ed, Campbell Bros., C. R.
Allen, Searle & Violet, 222 E. 14, N. Y.
Allen, Leon & Bertie, 118 Central, Oakosh, Wis.
Allison, Mr. & Mrs. Majestic, Chicago.
Alpha Trio, 67 So. Clark, Chicago.
Alpine Troupe, Cole Bros., C. R.
Alvina Zoller Trio, 260 Hemlock, Brooklyn.
Alvano, Madame & Co., West Middletown, O.
Alvarez Troupe, Ringling Bros., C. R.
Alvaretta, Three, Jersey Lilies, B. R.
Alvin, Frank, Columbia, Cincinnati.
Alvord, Ned, Ringling Bros., C. R.
American Dancers, Six, Orpheum, Brooklyn.
American Trio, C-m, Newark, N. J., Indef.
American Newsboys Quartet, Family, Rock Island, Ill.
Anderson & Goines, Orpheum, Harrisburg, Pa.
Battie, Carl Wm., 27, Keith's, Portland, Me.
Barnes & Conway, City Sports, B. R.
Batro & McCue, 819 No. Second, Reading.
Bates, George, Barnum & Bailey, C. R.
Bawa, Harry, Empire, Camberwell, S. B., London, Eng.
Beans, Geo. A., Orpheum, Portland.
Beyer, Ben & Bro., Poll's, Scranton, Pa.
Beard, Billy, Geo. Primrose's Minstrels.
Beaumont, Arthur & Co., Majestic, Little Rock.
Becher & May, Lyric, Bridgeport, N. J., Indef.
Belford, Al G., Frank A. Robbins, C. R.
Belford Bros., Ringling Bros., C. R.
Bell, Chas., Ringling Bros., C. R.
Bell, Hazel, Ferns, New Castle, Ind.
Belclair Bros., Coliseum, London, Eng.
Bella, The, Barnum & Bailey, C. R.
Berry & Berry, Army, Binghamton.
Big City Quartette, Orpheum, Los Angeles.
Binney & Chapman, Lyric, Lebanon, Tenn., Indef.
Black & Leslie, Family, Elinton, W. Va.
Black Patti Troubadours, Richmond, Va.
Blamplin & Hehr, Golden Crooks, B. R.
Bliss Comedy Trio, Watson's Burlesquers, B. R.
Boothblack Quartet, Columbia, Cincinnati.
Borella, Arthur, Barnum & Bailey, C. R.
Bowen & Florence, Wonderland Pt., Beverly, Mass., Indef.
Bowers Comedy Quar., Runaway Girls, B. R.
Borini Troupe, Hagenbeck-Wallace, C. R.
Bowen Bros., Majestic, Madison, Wis.
Bowers, Walters & Crocker, Orpheum, K. C.

SEND IN YOUR ROUTE VARIETY Prints No Route Not Received Direct

Archer, Obie, Bijou, Newark, Ohio, Indef.
Ardell Bros., 914 Sandals, Canton, O.
Ardo, Ringling Bros., C. R.
Ardo & Eddo, Fair, Charlottetown, Prince Edw. Island, Can.
Arlington Four, Hammerstein's, N. Y.
Armstrong & Levering, Empire Burlesquers, B. R.
Armstrong & Verne, Orpheum, Omaha.
Arthur, W. J. Columbia, Knoxville, Indef.
Auberts, Les, 14 Frobel Str. III., Hamburg, Ger.
Auburns, Three, 335 Beacon, Somerville, Mass.
Auer, The, 87 Heygate, Southend-on-Sea, Eng.
Auer, Capt., Geo., 12 Lawrence Ed., So. Baling, London, England.
Austin, Tossing, Palace, Cardiff, Wales.
Asora, Miss, Barnum & Bailey, C. R.
Bader, La Velle Trio, Orpheum, Kansas City.
Bachman, Marie, Grand, Los Angeles, Indef.
Baernstein, Harry, Bijou, Racine, Wis., Indef.
Baker Troupe, Ringling Bros., C. R.
Banks Brazelle Duo, Keith's, Columbus, O.
Bannacks, The, Barnum & Bailey, C. R.
Barnes & Crawford, Orpheum, Harrisburg, Pa.
Bart & Hughes, Orpheum, Spokane.
Barry & Wolford, 28, Poll's, New Haven.
Boyd, Jack, Keith's, Union Hill, N. J.
Boyd, Two, 1260 So. Decatur, Montgomery, Ala.
Bradna & Derrick, Barnum & Bailey, C. R.
Bradley & Davis, Barnum & Bailey, C. R.
Brays, The, Campbell Bros., C. R.
Brady & Mahoney, Irwin's Big Show, B. R.
Breen, Harry, Poll's, Hartford.
Brins, L. B., 22, Haymarket, London, Eng.
Brisson, Alice, Barnum & Bailey, C. R.
Britton, Sadie, Coliseum, Burlington, Ia., Indef.
Brooks & Vedder, Grand, Tacoma.
Brotherhood, Barlowe & Co., National, San Francisco.
Brown, E. Jay, Orpheum, Tiffin, O.
Brown, George, Barnum & Bailey, C. R.
Brunettes, Cycling, Park, Erie, Pa.
Buske, John & Mae, 19, Orpheum, Butte.
Burke, John P., Flood's Park, Baltimore.
Buckley's Dogs, Ringling Bros., C. R.
Buroos & Clara, Barnum & Bailey, C. R.
Burns & Emerson, 1 Place Boledieu, Paris.
Burt, Glenn, Champagne Girls, B. R.
Burt & Stanford, Keith's, Phila.
Burton & Burton, Al Reeves, B. R.
Burton, Hughes & Burton, 532 Stanton, Niles, O.
Bush & Elliott, Bijou, Perth Amboy, N. J.
Buzler, Walter H., Orphis, Madison, Wis., Indef.
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SATURDAY, SEPT. 19, 1908.

No. 134. A Weekly Word with WILL the Wordwright.

"Take Plenty of Shoes"

(It's a long roam back home)

SHAPIRO'S GOT IT

Some Song

WILL D. COBB

WORDWRIGHT.

Burtinos, The, Ringling Bros., C. R.
 Burton, Chas., Crystal, Menasha, Wis., indef.
 Byers & Hermann, Majestic, Des Moines.
 Byron & Langdon, Majestic, Milwaukee.

Cain Sisters, Empire, Youngstown, O., indef.
 Callahan & St. George, Newcross, London, Eng.
 Canby Bros., Temple, Detroit.
 Carillo, Leo, Orpheum, Des Moines.
 Carlisle's Lariat Experts, Monumental, Balto., Md.
 Carr, Mlle., Orpheum, Salt Lake.
 Carmen, Frank, Washington, Spokane.
 Carmean Sisters, Empire, San Francisco, indef.
 Carroll & Judge, Ringling Bros., C. R.
 Carroll, Nettie, Barnum & Bailey, C. R.
 Carr Trio, Orpheum, Edmonton, Alberta, Can.
 Carson & Willard, Colonial, Norfolk, Va.
 Carter, Chas. J., "Milton," Queens, Sydney, Aus.
 Casey & Le Clare, Savoy, Fall River.
 Casida & Reeves, Bijou, Mason City, Va.
 Castet, 74 Grove road, Clapham Park, London.
 Charlie, Doris, Follies of the Day, B. R.
 Chiniquina, Princess, Shoreview Pk., Jamaica, L. I.
 Christopher, Chriss., 49 5th Ave., Chicago.
 Church City Four, Strolling Players, B. R.
 Clark & Sebastian, Barnum & Bailey, C. R.
 Clarke, Wilfred, Louisville, Ky.
 Clarke, Three, Ringling Bros., C. R.
 Claudine & Scarlet, Columbia, St. Louis.
 Clayton & Drew, Bijou, Oshkosh, Wis.
 Clifford and Burke, Orpheum, Sioux City.
 Clifford, George A., Comedy, Brooklyn, indef.
 Cole, Bert, Hagenbeck-Wallace, C. R.
 Collins, Eddie, Oshkosh, Wis., indef.
 Collins & Brown, Haymarket, Chicago.
 Conley, Anna & Edie, Poli's, Worcester, Mass.
 Connors, George, Barnum & Bailey, C. R.
 Connelly, Mr. & Mrs. E., 27, Orpheum, Salt Lake.
 Connelly, Edward, Lake Snape, N. H., indef.
 Conway & Leland, Alhambra, Paris, France.
 Cook, Frank, Austin & Stone's, Boston, indef.
 Cooke & Rathert, 28, Orpheum, Salt Lake.
 Cooper, Harry L., Williams' Imperials, B. R.
 Corrells, Three, Hagenbeck-Wallace, C. R.
 Cornallias, Eight, Ringling Bros., C. R.
 Courtney & Dunn, 232 E. 18, N. Y. C.
 Crawford, Arthur, Dent's Lake, N. Y.
 Creney, De Witt, Bijou, Decatur, Ill.
 Cresay & Dayne, Orpheum, Seattle.
 Cronin, Morris, 21 Alfred Place, London, England.
 Cummings & Merley, Unique, Los Angeles, indef.
 Curtis, Sam J., & Co., Poli's, Bridgeport.
 Curzon Sisters, Circus, Schumann, Berlin, Ger.
 Cuttys, Musical, Proctor's, Newark.

D

D'Alvini, Rocky Point, R. I., indef.
 Daly & O'Brien, 418 Strand, London, Eng.
 Dallivette & Co., O. H., Fremont, O.
 Dale, Wm., Crystal, Elkhart, Ind., indef.
 Darling, Phil, Sells-Floto, C. R.
 Darwin, Ringling Bros., C. R.
 Davenport, John, Yankee Robinsons, C. R.
 Davenport, Stick & Norma, John Robinsons, C. R.
 Davenport, Victoria & Orrin, Barnum & Bailey.
 Davis, Edwards, K. & P. 5th Ave., N. Y.
 Davis, Floyd, Temple, Boulder, Col., indef.
 Davis, H., Air-Dome, Murphyboro, Ill., indef.
 Davis, Mark & Laura, New Sun, Springfield, O.
 Day, Carita, 322 Mott Ave., N. Y.
 Dean, Al, Barnum & Bailey, C. R.
 Deane, Harry & Co., Automaton, Bergen Beach.
 Dell & Miller, Hippodrome, Buffalo, indef.
 De Haven Sextet, Orpheum, Los Angeles.
 De Hollis & Valders, Colonial Belles, B. R.
 De Van, Hubert, Muscatine, Ia.
 De Vay & Dayton Sisters, Orpheum, Butte.
 Deanna, George, Barnum & Bailey, C. R.
 Denker, Rose, Behman Show, B. R.
 Deonan Bros. & Co., Olympic, Paris, France.
 De Maria, Ringling Bros., C. R.
 De Verno & Van, Palace, Shreveport, La.
 Diamond & May, Fletcher's, Los Angeles, indef.
 Diamond & Smith, Hippo, Pittsburgh.
 Dierckse Bros., Lyric, Terre Haute.
 Dillias, Max, Ringling Bros., C. R.
 Dollar Troupe, Barnum & Bailey, C. R.
 Donnelly & Rotali, N. Y. Stars, B. R.
 Doherty, Lillian, Watergarden, Berlin, Ger.
 Dow, Robert, Barnum & Bailey, C. R.
 Doll, Alice, Lyndon, American, St. Louis.
 Donovan, Emma, Hagenbeck-Wallace, C. R.
 Dority, Juggling, Park, Erie, Pa.
 Dorsh & Russell, National, San Francisco.
 Dove & Lee, Imperial, B. R.
 Downey, Louella, Dresdenland, Racine, Wis.
 Drew, Dorothy, Tivoli, Cape Town, S. A.
 Du Ball Bros., Three, Bijou, Bayonne, N. J.
 Dudley, O. E., Crystal, Ind., indef.
 Duncan, A. O., Orpheum, San Francisco.

Duncan, Tom, Ringling Bros., C. R.
 Dunham, Jack, City Sports, B. R.
 Dunedin Troupe, 418 Strand, London, W. C., Eng.
 Duttons, Three, Ringling Bros., C. R.

E

Eckel & Dupree, O. H., Biddford, Me.
 Eckhoff & Gordon, Rice & Barton's Gaiety, B. R.
 Edgerton, The, Orpheum, Memphis.
 Edinger Sisters, James Adams Co., E. F. D. No. 1, Trenton, N. J.
 Edwards, Fred R., Star, Danora, Pa.
 Edwards, M. & C. M., Hippodrome, Buffalo, indef.
 Egner, Fred, Barnum & Bailey, C. R.
 Elastic Trio, Majestic, Pittsburgh, indef.
 Emmett, Hugh J., & Co., Coliseum, Danville, Ill.
 Emerald, Connie, 41 Holland Rd., Brixton, London, Eng.
 Emerson & Baldwin, Alhambra, Brussel, Bel.
 "Eugeneville," K. & P. 5th Ave., N. Y.
 Ergott & King, Circus Sinsell, Warsaw, Russia.
 Espe, Dutton & Espe, Orpheum, Spokane.
 Evans & Lloyd, 923 E. 12, Brooklyn.
 Everett & Eckard, Grand, Family, Fargo, N. D.
 Evers, Geo. W., Star, Chicago.
 Ezela, Louise, Hagenbeck-Wallace, C. R.

F

Faber, Alsta, Hagenbeck-Wallace, C. R.
 Faddites of Boston, Orpheum, Salt Lake.
 Faidardax, Camille, Rice & Barton's Gaiety, B. R.
 Farrell, Billy, Moss & Stoll, London.
 Farness, Four, Barnum & Bailey, C. R.
 Fantasi, Two, Van Buren Hotel, Chicago.
 Fentelle & Carr, Orpheum, Denver.
 Fay, Ray F., Alamo, Cedar Rapids, Ia., indef.
 Ferguson, D. & B., 23, Family, Butte.
 Fidler & Shelton, Keith's, Providence.
 Field Bros., Keith's, Union Hill, N. J.
 Fields & Hanson, Bennett's, Hamilton.
 Fields, Harry W., Colonial, Richmond, Va.
 Fields, W. C., Hippodrome, London, Eng.
 Fields, Will H., Bijou, Escanaba, Mich.
 Flatt, Henry, West Brookville, N. Y.
 Finn & Ford, Richmond Hotel, Chicago.
 Fisher Troupe, Barnum & Bailey, C. R.
 Fisher & Fisher, Forepaugh, Phila.
 Flitahugs, The, Empire, Dallas.
 Flitahugs Dan, City Sports, B. R.
 Fletcher, Chas. Leonard, Schubert, Utica.
 Florence, Six, Barnum & Bailey, C. R.
 Florida, Four, Empire, Paterson.
 Foley, Jack, Ringling Bros., C. R.
 Fonda, Dell & Fonda, G. O. H., Indianapolis.
 Force & Williams, Lyric, Galveston, Tex.
 Ford, Famous, Majestic, Fort Worth.
 Fortuna & De Virne, Hagenbeck-Wallace, C. R.
 Fox & Evans, Van Nest, Frisco, Cal.
 Fox & Hughes, Empire, Boise, Idaho, indef.
 Fox, Will H., 14 Leicester, London, Eng.
 Fox, Imro, Columbia, St. Louis.
 Foy Bros., Grand, Circus Bell, Mexico, indef.
 Fredians, Great, Barnum & Bailey, C. R.
 Franks, Jessie J., Hagenbeck-Wallace, C. R.
 Freeman Bros., Rose Sydel's London Belles, B. R.
 Freeman, Frank E., Hastings' Show, B. R.

Principals with burlesque organizations will be listed in VARIETY'S Route Sheet if names and title of company are forwarded

Frost & Weyman, Empire, Grand Forks, N. D.
 "In a Boarding House," Keith's, Providence.
 Fullerton & Dorsey, Orpheum, Schenectady.
 Fullerton, Lew J., 98 Sumner Pl., Buffalo.

G

Galloway, Bert, Davis, Braddock, Pa.
 Gardiner, Three, Children, 1938 W. 3, Phila.
 Gaston & Green, Orpheum, New Orleans.
 Gavin, Platt & Peaches, Colonial, Richmond, Va.
 Genaro & Band, Orpheum, Seattle.
 Georges, The, Barnum & Bailey, C. R.
 Gibson, Fay, Standard, Davenport, Ia., indef.
 Gibson, Sidney C., Orpheum, Los Angeles.
 Gill & Acker, Bijou, Bay City, Mich.
 Gilmore, Mildred, City Sports, B. R.
 Gladstone, Ida, City Sports, B. R.
 Gleason, John & Bertha, & Houlihan, Poli's, Hartford.
 Glocker, Chas. & Anna, "Follies of 1907" Co.
 Glover, Edna May, Robinson's, Cincinnati.
 Goebels, Six, Ringling Bros., C. R.
 Goldberg, Bert, Harris, Braddock, Pa.
 Goldsmith & Hoppe, Majestic, Milwaukee.
 Golden Russian Troupe, Sells-Floto, C. R.
 Gossans, Bobby, Barlow Minstrels.
 Goss, John, Vogel's Big City Minstrels.
 Gotch, Frank & Co., K. & P. 125th St., N. Y.
 Gottlieb, Amy & Co., 758 Coadwell, N. Y.
 Grant, Bert & Bertha, Proctor's, Newark.
 Graham, Geo. W., Scenic, Providence, indef.
 Graham & Lawrence, Keith's, Pawtucket, R. I.
 Gray & Graham, Auditorium, Lynn.
 Greene, George, Ringling Bros., C. R.
 Gregory, Frank L., Empire, Sunderland, Eng.
 Grimm & Satchell, Labini's, Phila.
 Gruet & Gruet, Williams Imperials, B. R.

H

Hall, Harry, Ringling Bros., C. R.
 Hallman & Collins, Wash, Society Girls, B. R.
 Hansen & Macle, Circle, N. Y., indef.
 Halliday & Orlie, Theatre, Jewett, N. J.
 Handler, Lew, Columbia, Cincinnati.
 Hanvey, Louis A., Elmira, N. Y.
 Harcourt, Daisy, Shee's, Toronto.
 Hardig Bros., Barnum & Bailey, C. R.
 Hardman, Geo, Washington, Spokane.
 Hartley, George, Ringling Bros., C. R.
 Harland & Rollinson, 16 Epton, Manchester, Eng.
 Harris, Sam, Vogel's Minstrels.
 Harrington, Giles W., 624 Acklin, Toledo.
 Hart Bros., Hagenbeck-Wallace, C. R.
 Harvey, W. S., & Co., Dominion, Winnipeg.
 Harvey, Blise, Keith's, Union Hill, N. J.
 Hastings & Wislitz, Majestic, Ft. Worth.
 Hawkins, Jack, Electric Pk., Detroit.
 Hayes & Wynn, Empire, Sheppard's Bush, London, Eng.

Hayes & Johnson, 27, Orpheum, St. Paul.
 Hayman & Franklin.
 Healy, Jeff & La Vern, Rice & Barton Gaiety, B. R.
 Heath, Thomas Gainer, Poli's, New Haven.
 Hecht & Ardo, Ringling Bros., C. R.
 Hedge, John, & Poles, Sans Souci Pk., Chicago.
 Heim Children, Family, Chester, Pa.
 Helston, Wally & Lottie, Empire, San Francisco.
 Henry & Young, Shelpport Pk., Wilmington, Del.
 Herbert & Vance, Orpheum, Mansfield, O.
 Hers, Ralph C., Orpheum, Brooklyn.
 Herron, Bertie, 27, Orpheum, St. Paul.
 Hiatt, The, Collins, Ixington, Eng.
 Hibbert & Warren, Haymarket, Chicago.
 Hickman Bros. & Co., Orpheum, Allentown, Pa.
 Hilliard, Robert, Palace, London, Eng., indef.
 Hilton Troupe, City Sports, B. R.
 Hoch, Emil & Co., Orpheum, Allentown, Pa.
 Hobson, Mr. & Mrs., Ringling Bros., C. R.
 Hodges, Musical, Pantages, Portland.
 Hodgins, Alberta, Ringling Bros., C. R.
 Holt, Alf, 41 Lisle, London, W. E., Eng.
 Holman, Harry, Majestic, Little Rock.
 Hood, Sam, Bijou, Winnipeg.
 Horton & Linder, Ringling Bros., C. R.
 Houston, Fritz, Ryan, Temple, Ft. Wayne.
 Howard, Bernice & Co., Bijou, Jackson, Mich.
 Howard's "Pony & Dogs," Proctor's, Albany.
 Howard, Harry & Mae, Phillips, Richmond.
 Howard & Howard, Orpheum, Los Angeles.
 Howard Bros., Palais, Marcelline, France.
 Howard & St. Clair, Vanderville Club, London.
 Hugel Bros., Gentry Bros., C. R.
 Huetteman, Miss, Barnum & Bailey, C. R.
 Hughes, Charlie & Co., Majestic, Ft. Worth.
 Hughes Musical Trio, Poli's, Bridgeport.
 Huston, Arthur, Poli's, Worcester.

I

Imperial Viennese Troupe, Barnum & Bailey, C. R.
 International Musical Trio, 375 So. 5, Brooklyn.
 Irving, Musical, Scenic Temple, Waltham, Mass.
 Irving, Thomas R., Palm, Syracuse, indef.
 Italia, Sun's, Braddock, Pa.

J

Jackson Family, Ringling Bros., C. R.
 Jacobs & Barbel, C. R.
 Jacobs & West, Princess, Columbus, O.
 James & Prior, 910 2nd Ave., Seattle, Wash.
 James, Byron, Bijou, Flint, Mich., indef.
 Jennings & Remfrew, Orpheum, Atlanta.
 Jess, Elmer, Steel Pier, Atlantic City.
 Jess, John W., Ltd, Litter, B. R.
 Johnson, Lorimer, Star, Chicago.
 Johnson Bros., & Johnson, Antique, Watertown, N. Y.
 Johnson, George, Ringling Bros., C. R.
 Johnson, Musical, Empire, Johannesburg, S. Africa.
 Johnstone & Cooke, Star, Chicago.
 Jolly & Wild, Wagon, Spokane.
 Jordana, Five, Auditorium, Lynn.
 Jordan Troupe, Ringling Bros., C. R.
 Joyce, The, Congress, Portland, Me.

K

Kalmo, Chas. & Ada, Ringling Bros., C. R.
 Kartoloff's Juggling, De Rue Bros, Minstrels.
 Kealey, Doc, Ringling Bros., C. R.
 Keane, J. Warren, Orpheum, Portland.
 Keegan & Mack, Casey Corner Girls, B. R.
 Kele Bros., Majestic, Lincoln, Neb.
 Keene & Adams, Pavilion, Portrush, Ireland.
 Kelly & Hale, Austin & Stones, Boston.
 Kelly, Walter C., Glasgow, Scot.
 Keller, Major, Poli's, Waterbury, indef.
 Kennard Bros., Hagenbeck-Wallace, C. R.
 Kenton, Dorcas, Grand, Sacramento, indef.
 Keogh & Francis, Poli's, Springfield.
 Kerklake, Lili, Ringling Bros., C. R.
 Kietel, Paul, 28, Phila, Pa.
 Klein & Clifton, Orpheum, Seattle.
 Kiehl & Haghl, Ringling Bros., C. R.
 King, Alice, City Sports, B. R.
 Kingley, Julie, Co. Orpheum, Portland.
 Kirk, H. Arthur, Richmond, North Adams, Mass.
 Kobers, Three, Majestic, Sioux Falls, S. D.
 Kolaga, Duke, Crystal, Elwood, Ind., indef.
 Kratoch, The, Circus Cafe, Amsterdam, Hol.
 Kratoch, John, 149 Schenectady, Brooklyn.
 Kraft, Gus, Barnum & Bailey, C. R.
 Kreter, Family, Chester, Pa.
 Kretz-Busse, 30, Fair, Akron, O.
 Kurylo, Edward, Sells-Floto, C. R.

L

La Belle, Helen, Sans Souci Pk., Chicago, indef.
 La Tour, Irene, Orpheum, Atlanta.
 La Mar, Sadie, Strollin' Players, B. R.
 La Mase Bros., Roanacher, Vienna, Austria.
 La Salle & Lind, Richmond Hotel, Chicago.
 La Pearl, Harry, Barnum & Bailey, C. R.
 La Pearl, Mr. & Mrs., Hagenbeck-Wallace, C. R.
 La Roche, George, Ringling Bros., C. R.
 Le Centre & La Rue, Orpheum, Schenectady.
 La Clair & West, Pickwick, Wilmington, Del.
 La Tour Sisters, Golden Crook, B. R.
 Lakota & Lorain, Bijou, Hancock, Mich.
 Lamart, Gabriel, Poli's, Hartford.
 Langdons, The, Show, Tri Co.
 Larivee & Lee, G. O. H., Reading, Pa.
 Lawson & Namod, Empire, Johannesburg, So. Af.
 Leigh, Lisle & Co., Bennett's, Hamilton.
 Lambert, Frank L., Flood's Pk., Baltimore, Md.
 Landin, Edward, Majestic, Little Rock, indef.
 Lang, George, Crystal, Bedford, Ind., indef.
 Larrx, Joseph, Barnum & Bailey, C. R.
 Latta, Fratt, Star, Danora, Pa.
 La Nole Bros., Fair, Ottawa.
 Larke & Adams, St. Louis Am. Co., indef.
 La Rague Sisters, Barnum & Bailey, C. R.

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CHORUS:

Always me, always me.
 They won't play with me they say.
 And they always run away.
 Always me, always I'm soody,
 Never Billie, Grace or Millie,
 Always me.

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 La Van & La Valette, Majestic, Pittsburgh, indef.
 La Rex, Wonderful, Clara Turner Stock Co.
 La Van Trio, Barnum & Bailey, C. R.
 Larine Chanson Trio, Orpheum, Minneapolis.
 Larine, Edward, Orpheum, Oakland.
 La Gray, Dollie, Bijou, Racine, Wis., indef.
 La Petite Revue, rent, Trenton.
 Latoy Bros., Gai Masquerades, B. R.
 Lavine & Leonard, Orpheum, New Orleans.
 La Van & Hill, Serenaders, B. R.
 La Van, Flossie, Lyric, Uniontown, Pa.
 La Valle, Rose, City Sports, B. R.
 La Tour, Irene, Orpheum, Atlanta.
 Le Clair, Harry, Colonial, Norfolk, Va.
 Le Veola, Sverra, Stockholm, Sweden.
 Le Clair & Sampson, Orpheum, Los Angeles.
 Leipzig, Nate, Orpheum, Omaha.
 Lee, James F., Unique, Los Angeles, indef.
 Leahy, Frank W., Manhattan, Norfolk, Va., indef.
 Le Dent, Frank, Orpheum, Harrisburg.
 Leonard, Chas. F., Reilly & Woods, B. R.
 Leonard & Phillips, Majestic, Gainesville, Tex.
 Leonard, Gus, Acme, Sacramento, indef.
 Leonard & Lorie, 21, Majestic, Birmingham.
 Leonard & Drake, Orpheum, Boston, Pa.
 Leo, Jolly, O. H., Mt. Holly, N. J.
 Les Bastiens, Ringling Bros., C. R.
 Les Jolees, Barnum & Bailey, C. R.
 Leville & Sinclair, Orpheum, Spokane.
 Levan, Miss H., Barnum & Bailey, C. R.
 Lincoln, Bill, Ringling Bros., C. R.
 Lloyd, Herbert, 38 Great Wilson, Leeds, Eng.
 Long, John, Family, Erie, Pa., indef.
 Loraine, Oscar, Poli's, Scranton.
 Lowward, A. G., Barnum & Bailey, C. R.
 Luce & Luce, Bijou, New Brunswick, N. J.
 Lucier, Marguerite, Hans & Nix Co.
 "Lulu King," 14 Marlborough, London, Eng.
 Lynton, Chris, Empire, Los Angeles, indef.
 Lyres, Three, Fashion Plates Co., B. R.

M

Mack, Wilbur, Orpheum, Altoona.
 Mac Dell & Corbier, Varieties, Canton, Ill.
 "My Fancy," Empire, Camberwell, S. E., London, Eng.
 Majestic Musical Four, Keith's, Cleveland.
 Matern Troupe, Pat White's Gaiety Girls, B. R.
 Makarewicz Duo, Sells Floto, C. R.
 Maichow, Geo., Bijou, Oshkosh, Wis., indef.
 Manley & Sterling, Majestic, Madison, Wis.
 Mantrell's Marionettes, Bijou, Graet Falls, Mont.
 Marcell & Lenett, Gentry Bros., C. R.
 Mardo Trio, Ringling Bros., C. R.
 Marguerite & Hanley, Ringling Bros., C. R.
 Matsumoto & Agawa, Hagenbeck-Wallace, C. R.
 Marcell, Moratti Troupe, Ringling Bros., C. R.
 Martin, Dave & Percie, Kentucky Belles, B. R.
 Martinette & Sylvester, Orpheum, Sioux City, Ia.
 Martinez & Martines, Bennett's, London.
 Martynne, C. B., Orpheum, Leavenworth, indef.
 Mary & Retroff, Barnum & Bailey, C. R.
 Mason & Doran, 408 Bank, Fall River.
 Maxwell & Dudley, Lyric, Danville, Ill.
 Maynard, Shorty, Hagenbeck-Wallace, C. R.
 Mase, Edna, Jersey Lilies, B. R.
 McCord, Lewis & Co., Orpheum, Atlanta.
 McConnell & Simpson, Poli's, New Haven.
 McCord, Hugh & Wallace, Flora De Voss Co.
 McCoe, Joe B., Bijou, Battle Creek.
 McCree Davenport Troupe, Hagenbeck-Wallace, C. R.
 McCanine, Joe, Wonderland, Minneapolis, indef.
 McGrath & Paige, 58 Wash., Middletown, Conn.
 McGregor, Lulu, Grand, Altoona, Pa., indef.
 McGilly, Bro., Ringling Bros., C. R.
 McPho & Le, 28, Orpheum, Los Angeles.
 McWilliams, G. R., Poli's, New Haven.
 Meier & Mora, Union, Strassburg, Germany.
 Meils, Two, Majestic, Birmingham.
 Melrose, William, Barnum & Bailey, C. R.
 Melville, George D., Hippo, N. Y., indef.
 Meredith, B. R., Hagenbeck-Wallace, C. R.
 Mercer, John, Ringling Bros., C. R.
 Merritt & Love, Empire, San Francisco, indef.
 Merritt, Raymond, Gem, Chicago.
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 Meers Sisters, Barnum & Bailey, C. R.
 Metcalf, Ten, Barnum & Bailey, C. R.
 Metcalf Troupe, Campbell Bros., C. R.
 Metcalf, Sanders Troupe, Proctor's, Newark.
 Mico, Al, Ringling Bros., C. R.
 Middleton, Gladys, Varieties, Canton, O.
 Mignon, Helene, Empire, St. Paul, indef.
 Miller, Kathryn, Hathaway's, Brockton, Mass.
 Miller, Lola Triv, Star, Chicago.
 Minto Bros., Ringling Bros., C. R.
 Mico, Ida, Hagenbeck-Wallace, C. R.
 Miller, John, Ringling Bros., C. R.
 Miller, Grace, Phillips, Richmond, Ind., indef.

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Murray, Eddie, Fischer's, Los Angeles, Indef.
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Musketiers, Three, Vanity Fair, B. R.
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Newell & Nihlo, Schuman, Frankfurt, Germany.
Newsome, Four, Barnum & Bailey, C. R.
Nichols, Lew, Hagenbeck-Wallace, C. R.
Night With The Poets, Poll's, New Haven.
Nolan, Fred, World Beaters, B. R.
Norton, Ned, Gay Masqueraders, B. R.
Noblette & Marshall, Orpheum, Butte.

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Okabe Family, Palais d'Ete, Brussels, Bel.
Onlaw, Gus, Trio, Empire, Ashtown, Eng.
Onken, Al, The Chutes, San Francisco, Indef.
O'Neill, W. A., Orpheum, Oakland, Indef.
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Orth & Fern, Orpheum, St. Paul.
Otto Bros., Temple, Detroit.
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Perry & Elliott, Clark's Runaway, B. R.
Perry, Frank L., Orpheum, Jacksonville.
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Renards, Three, Orpheum, Altoona, Pa.
Reuo & Bigar, Barnum & Bailey, C. R.
Reunhaw, Bert, Majestic, La Salle, Ill., Indef.
Reynard, A. D., Alf. T. Wheeler's, C. R.
Riauos, Four, Orpheum, Portland.
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Ryan, Zorella & Jenkins, Barnum & Bailey, C. R.

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Sada-Carmen Sisters, Barnum & Bailey, C. R.

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Taylor, Viola, Campaign Girls, B. R.
Terrors, English, City Sports, B. R.
Texas Steer Quartette, Colonial Belles, B. R.
Travers, Roland, Payret, Havana, Cuba.
The Quartette, Chase's, Washington.
Thompson Sisters, Davenport, Ia., Indef.
Thorne, Mr. & Mrs., Bijou, New Brunswick, N. J.
Thaleros, Hagenbeck-Wallace, C. R.
Tasmanians, Hagenbeck-Wallace, C. R.
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Townsend, Charlotte & Co., Colonial, Norfolk, Va.
Turner, Bert, Le Roy, Minn.
Turnour, Jules, Ringling Bros., C. R.
Tuscauy Troubadours, Poll's, Hartford.

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Whitman, Frank, Majestic, Detroit.
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Zalno, Jos., 5135 Chancellor, Phila.
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Zeda, H. L., Family, Chester, Pa.
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Ayres, Howard, 2411 So. Alder, Phila.
Barr, Ethel & Co., Youngstown, O.
Barrett, Marjorie, 4509 Filmore, Pittsburg.
Bimbos, The, 28, Bijou, Quincy, Ill.
Browne, Bothwell, 407 W. 123, N. Y. City.
Buch Bros., Colonial, Richmond, Va.
Busch Trio, Johnny, Broadway, Camden, N. J.
Campbell & Brady, Hastings' Big Show, B. R.
Campbell, Emerin, American, St. Louis.
Carlin & Otto, Poll's, Bridgeport.
Columbia Musical Trio, De Rice Bros. Minstrels.
Corbett, Lawrence, Congress, Portland, Me.
Creswell, W. P., Marlowe, Jackson, Tenn.
Darrow, Mr. & Mrs., Bennett's, Hamilton.
Dupres, Fred, Young's, Atlantic City.
Dunbars, Four, Poll's, Scranton.
El Cota, Temple, Detroit.
Esmeralda Sisters, Lethich's, Bremen, Ger.
Fairchild, Mr. & Mrs., Star, Brandon, Can.
Finnick, Jack, 1911 So. Chadwick, Phila.
Gaffney's Dancing Girls, Academy, Pittsburg.
Gainer & Walters, Majestic, Cleveland.
Golden & Hughes, Young's, Atlantic City.
Gordon & Marx, Star, Chicago.
Goyt Trio, Keith's, Phila.
Harley, Cliff Avenue, Du Bois, Pa.
Holmans Bros., Fair, Ottawa.
La Fleur, Great, Majestic, Milwaukee.
Lain, Geo. M., Novelty, Lodi, Cal.
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Mario Trio, Princess, Youngstown, O.
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"Moto Girl," Coliseum, London, Eng.
Murphy & Magee, Rice & Barton's Galey, B. R.
Newell & Shevett, Circo Trevino, Monterrey, Mex., Indef.
Norres, The, 173 W. 47, N. Y. City.
Nowlin, Dave, Orpheum, Chillicothe, O.
Orloff Troupe, Circo Trevino, Monterrey, Mex., Indef.

(Continued on page 20.)

TAKE NOTICE

Mail addresses of acts playing will not be printed. Name of house and town necessary for publication in this route sheet. When not playing or "laying off," temporary address if forwarded will be inserted for time being.

Artists with burlesque companies send name of show only.

Saona, Herr, Keith's, Cleveland.
Sassarian, The, Sells, C. R.
Salamonski, B. M., Prof., Barnum & Bailey, C. R.
Samsou, Doc, Coburn Greater Minstrels.
Sanford & Darlington, Bennett's, Quebec.
Schrode & Mulvey, Haymarket, Chicago.
Sevengals, Original, Watertown, N. Y., Indef.
Shedman, W. B., Dumont, N. J., Indef.
Schade, F., Ringling Bros., C. R.
Schmidt, George, Alcazar, New Castle, Ind., Indef.
Schuster, Milton, Palace, Boston, Indef.
Scott, Edouard, Grand, Reno, Nev., Indef.
Seunetti, Anne, City Sports, B. R.
Shadle, Frank, Ringling Bros., C. R.
Shaw, Aerial, Ringling Bros., C. R.
Sherry, Joseph V., Sells-Floto, C. R.
Shields & Galle, Keith's, Phila.
Shipp, Julia & Edward, Barnum & Bailey, C. R.
Shirhart, Anson, Crystal, Detroit, Indef.
Siegrists, The, Sells-Floto, C. R.
Sinclair, Mabel, Orpheum, Portland.
"Six Girls & Teddy Bear," G. O. H., Pittsburg.
Smiths, Aerial, Circus Bush, Berlin, Germany.
Smith & Heagney, Poll's, New Haven.
Soper, Bert, Star, Altoona, Pa., Indef.
Somers & Storke, Family, Muscatine, Ia.
Souder, Pearl, Ringling Bros., C. R.
Spissel Bros. & Mack, Mellini, Hanover, Ger.
Stants Bros., Barnum & Bailey, C. R.
Stafford & Stone, 28, Colonial, Lawrence, Mass.
Stanley, B., Barnum & Bailey, C. R.
Stantou & Saudberg, Lyric, Ottumwa, Ia.
Stern, Sam, Poll's, Bridgeport.
Stickuer, Emma, Ringling Bros., C. R.
Stickney, Miss E., Barnum & Bailey, C. R.
Stickney's Pony & Dogs, Hempstead, L. I.

Ty Bell Sisters, Sells-Floto, C. R.
Tyce, Lilliau, G. O. H. Rochester, N. Y.

Urma Sisters, Barnum & Bailey, C. R.

Vau, Billy, Poll's, Scranton.
Vau, Chas. & Faunie, & Co., Colonial, N. Y.
Vau, Miss M., Ringling Bros., C. R.
Van's Musical Minstrels, Family, Davenport, Ia.
Vau Hoveu, Orpheum, Salt Lake.
Vardon, Perry & Wilbur, Hastings' Show, B. R.
Variety Quartette, Colonial Belles, B. R.
Vasco, 414 Acre Lane, London, Eng.
Vermette-Carpottie, Trio, 451 Breboest, Montreal.
Vou Del, Harry, 1553 Broadway, N. Y.
Vynos, The, Orpheum, Reading, Pa.

Wade & Reynolds, Masonic, Louisville, Ky.
Ward & Harrington, 418 Strand, London, Eng.
Ward & Sheppell, Al. Reeves, B. R.
Wait, Wmille, Olympic, Chattanooga, Tenn., Indef.
Walker, Nella, Orpheum, Altoona.
Walker & Magill, Theatre, Ashtabula, O.
Walton, Irvin R., Fada & Folles, B. R.
Walton, Fred, K. & P. 5th Ave., N. Y.
Walsh, Lynch & Co., Irwin's Big Show, B. R.
Wards, The, Ringling Bros., C. R.
Watson, Sammy, Columbia, Cincinnati.
Watson Sisters, Irwin's Big Show, B. R.
Webb, Horace, Norris & Rowe, C. R.

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NEW ACTS

(Continued from page 13.)

Alice Lyndon Doll.

Songs.
15 Mins.; One.
Majestic, Chicago.

Nervousness combined with inexperience is dangerous, especially on Mondays. Alice Lyndon Doll, a good-looking and demure young woman, was seized with a sudden consternation as during her first song she left the stage abruptly and hiked to the wings. Upon reappearing the audience began to "jolly" her. The "kidding" applause continued throughout the song, but she courageously withstood it. Her selections are "especially written." There isn't much doubt about that. At a house party they would go. Miss Doll needs experience more than a vaudeville engagement. The first may beget the second.

Frank Wiesberg.

Kathryn Roth.

"Trombologue."

15 Mins.; Full Stage.
Arcade, Newark, N. J.

Miss Roth appears in what is termed a "Trombologue." It is an interesting little act. She opens with a Wild West character in costume with an appropriate song, changing to a "Gibson Girl" with a trombone solo, followed by bugle calls, closing in a Dutch costume and monologue during which the trombone "answers" questions. The act is a go.

Joe O'Bryan.

"The Night of the Wedding" (Dramatic).
22 Mins.; Full Stage.
Keith's, Philadelphia.

Few sketches of the melodrama type now in vaudeville offer such a heart-interest story as this work of Richard Duffy, presented by Adeline Dunlap, Frank McCormack and Company, the "company" being Viola Fengrath, a child. The story tells of a widow and widower about to marry, being separated forever on the night of the wedding through the cruel treatment of the widower's child by his prospective bride. The sketch is unlike anything of the "thriller" composition yet seen in vaudeville and built upon a foundation of home life appeals strongly, particularly to women. All three characters are capably handled. Miss Dunlap, who had the principal role in "The Operator," appears to better advantage in the new character, excepting a rather unconvincing introduction at the very start. At this stage the piece is weakest, as there appears to be no reason why the widow should be in such great hurry to marry the widower, a truckman in modest circumstances. There are spasms of violent love-making on her part during the action of the piece, giv-

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ing the only evidence of over-playing. Mr. McCormack does capable work as the rough-handed truckman with unfaltering love for his child, and the young girl does very nicely with the little given her. The sketch was received with warm recognition. It ranks well up among the offerings of this type in vaudeville.

George M. Young.

Elesza Harris.

Operatic Selections.

Arcade, Newark, N. J.

Miss Harris calls her act "20 Minutes of Abbreviated Opera." She sings airs from popular operas, ranging from light to heavy. The act pleased lovers of high-class music.

Joe O'Bryan.

Marimba Band (5).

Musical.

10 Mins.; One.

Lyric, New Orleans.

Making its first American appearance upon a theatre stage, the Marimba Band of five young Central American Indian boys, about eighteen years of age, is playing as the extra attraction with a Blaney melodrama at the Lyric this week (Sept. 14). The only instrument used is the "marimba," large and flat, resembling an xylophone, and also played with sticks. The three selections rendered are weird and enchanting. The costuming is similar to that of Arab acrobats. The act is a distinct novelty.

O. M. Samuel.

Al Rice and Company (6).

"The Kunning Kids."

20 Mins.; Full Stage (Exterior).

"Jersey Lilies," Garden Theatre, Buffalo.

Al Rice and six good looking "broilers" make up the organization. Although Rice looks as though he weighed in the neighborhood of 150 pounds he makes up convincingly as a sixteen-year-old and leads the organization through an entertaining romp. Several pretty tableaux have been devised and good singing and dancing fill the turn out nicely. As an olio item with the burlesque organization "The Kunning Kids" scored an emphatic hit.

Dickson.

(Continued from page 10.)

Pamahasika, Prof., 1937 E. Dauphin, Phila.
Pelots, The, Bijou, Winnipeg.
Roberts, Hayes & Roberts, Trent, Trenton.
Ramsey Sisters, G. O. H., Wheeling, W. Va.
Reilly, Johnnie, Fair, Naughton, Mich.
Scheffels, Mac, Grand, Bellingham, Wash.
Smith & Ardo, Mohawk, Schenectady.
Smith & Brown, Majestic, St. Paul.
Van Diemans, Hagenbeck-Wallace, C. B.
Van Goffe & Cotrely, Orphenm, Jacksonville.
Vedmars, The, Auditorium, Lynn.
Ward & Hart, Majestic, Richmond, Va.
Werden, W. L., & Co., Washington, Spokane.
Whittle, W. E., O. H., Wheeling, W. Va.
Winchester, Ed., Majestic, Evansville.
Worthley, M. & A., Orphenm, Reading, Pa.
Yankee Comedy Four, Colonial, Lawrence, Mass.
Young, E. F., 407 W. 123, N. Y. City.
Zarrell Bros., Maryland, Baltimore.

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Ana; 26, San Bernardino; 28, Phoenix, Ariz.
Ana; 28, San Bernardino; 28, Phoenix, Ariz.;
29, Tucson; 30, Elsie; Oct. 1, Douglas; 2,
Deming.
Buffalo Bill, Sept. 18-19, Seattle, Wash.; 21, Bel-
lingham; 22, Everett; 23, Tacoma; 24, Chev-
aller, Wash.; 25-26, Portland, Ore.; 28, Mid-
ford; 29, Red Bluff, Cal.; 30, Marysville; Oct.
1, Sacramento; 2, Stockton; 3, San Jose; 4-5,
Oakland; 6-10, San Francisco.
Campbell Bros., Sept. 19, Cameron, Mo.; 20,
Pleasant Hill; 22, Versailles; 23, Windsor, Mo.
Colo Bros., Sept. 30, Williamston; Oct. 1, Wash-
ington; 2, Greenville; 3, Newbern; 7,
Goldboro; 9, Wilson; 10, Sanford; 13, Fay-
ettesville, N. C.; 14, Dillon, S. C.; 15, Chad-
burn, N. C.; 16, Conway, S. C.; 17, Marion;
20, Hartsville; 21, Orangeburg.
Hagenbeck-Wallace, Sept.
Horris & Lewis, Sept. 26, Amarillo, Tex.; 27,
Sarre, Okla.; 28, Anadarko; 29, El Reno;
30, Kingfisher; Oct. 1, Enid, Okla.
Kingling Bros., Sept. 19, Coffeyville, Kans.;
21, Winfield; 22, Guthrie, Okla.; 23, Oklahoma
City; 24, McAlester; 25, Booneville, Ark.; 26,
Little Rock; 28, Memphis, Tenn.; 29, Dyer-
burg; 30, Paducah, Ky.; Oct. 1, Hopkinsville,
Ky.; 2, Nashville, Tenn.; 3, Bowling Green, Ky.
Rebman, John, Sept. 19, Madisonville, Ky.;
21, Hopkinsville; 22, Clarksville; 23, Erlie;
24, McKeanie; 25, Brownsville; 26, Humboldt.
Sells-Floto, Sept. 19, Chandler, Okla.; 21, Okla-
homa City; 22, Holdenville; 23, Ada; 24,
Durant; 25, Hugo, Okla.

BURLESQUE ROUTES

For the week of September 21.

"L. O." indicates show is "laying off."

For the week of September 21.

Americans, Bijou, Providence.
Avenue Girls, Imperial, Providence.
Bachelor Club, Gayety, St. Louis.
Behman Show, Harlem Music Hall, N. Y.
Big Review, People's, Cincinnati.
Blue Ribbon, Mason's, Chicago.
Bohemians, Lyceum, Washington.

Bon Tons, Gayety, Baltimore.
Boston Belles, 21-23, Empire, Albany; 24-26, Em-
pire, Holyoke.
Bowery Burlesquers, Gayety, Philadelphia.
Brigadiers, Star, Toronto.
Broadway Gaiety Girls, Academy, Pittsburg.
Bryant's Extravaganza, Gayety, Hoboken.
Casino Girls, Garden, Buffalo.
Champagne Girls, Standard, St. Louis.
Cherry Blossoms, Lafayette, Buffalo.
City Sports, Gayety, Milwaukee.
Colonial Belles, Star, Milwaukee.
Cosy Corner Girls, Bijou, Philadelphia.
Cracker Jacks, Gayety, Washington.
Dainty Duchess, Star, Brooklyn.
Dreamlands, Avenue, Detroit.
Ducklings, Empire, Brooklyn.
Empire Burlesquers, Buckingham, Louisville.
Fads & Follies, Gayety, Detroit.
Fashion Plates, Dewey, Minneapolis.
Fay Foster, 21-23, St. Joe; 24-26, L. O.; 28, Em-
pire, Des Moines.
Follies-of-the-Day, Monumental, Baltimore.
Frolicsome Lambs, Elgith Avenue, New York.
Golden Crook, Gayety, Columbus.
Happyland, Majestic, Kansas City.
High Rollers, Gayety, Toledo.
Ideals, Bijou, Philadelphia.
Imperial, Empire, Des Moines.
Irwin's Big Show, Bijou, Atlanta.
Jersey Lilies, Corinthian, Rochester.
Jolly Girls, L. O.
Kentucky Belles, Royal, Montreal.
Knickerbockers, Palace, Boston.
Majestics, Standard, Cincinnati.
Mardi Gras Beauties, Westminster, Providence.
Masqueraders, Waldman's, Newark.
Merry Maidens, Empire, Schenectady.
Merry Makers, Howard, Boston.
Miss New York, Century, Kansas City.
Morning Glories, 21-23, Gilmore, Springfield;
24-26, Empire, Albany.
New Century Girls, Empire, Newark.
New York Stars, Greenwald, New Orleans.
Night Owls, Gayety, Toronto.
Parisian Widows, Trocadero, Chicago.
Pat White Gaiety Girls, Columbia, Boston.
Reeves' Beauty Show, Olympic, Brooklyn.
Rents-Santley, Empire, Cleveland.
Rice & Barton, Star and Garter, Chicago.
Rice & Barton Big Gaiety, Casino, Philadelphia.
Rollickers, Empire, Indianapolis.
Rose Sydel, Palace, Boston.
Runaway Girls, Murray Hill, New York.
Sam Devere, 21-23, Gayety, Albany; 24-26, Ly-
ceum, Troy.
Sam T. Jack's, Empire, Chicago.
Scribner's Big Show, Gayety, Pittsburg.
Serenaders, L. O.; 28, Majestic, Kansas City.
Star Show Girls, Bowery, New York.
Strolling Players, Folly, Chicago.
Thoroughbreds, 23, Gayety, Scranton; 24-26,
Luzerne, Wilkes-Barre.
Tiger Lilies, Star, St. Paul.
Trans-Atlantics, Gayety, Birmingham.
Travelers, Colonial, Cleveland.
Uncle Sam's Belles, Bowery, New York.
Vanity Fair, Gayety, Brooklyn.
Washington Society Girls, 21-23, Lyceum, Troy;
24-26, Gayety, Albany.
Watson's Burlesquers, Bon Ton, Jersey City.
World Beaters, Olympic, Brooklyn.
Yankee Doodle Girls, 21-23, Luzerne, Wilkes-
Barre; 24-26, Gayety, Scranton.

LETTERS

Where C. O. follows name, letter is in
Chicago Office.

Advertising or circular letters of any
description will not be listed when known.

Letters will be held for two months only.

P. C. following name indicates postal card

Anglin, Bessie.
Anderson, Dan (C. O.)
Andrews, Pearl (C. O.)
Andrews, Adora.
Avery, Benjamin B.
Alexander & Bertie.
Alexandro, F.
Avola, Miss.
Armstrong, Fred M.
Aces, Three (C. O.)
Appolo Bros.
Babb, Bessie (C. O.)
Belmont, Freda.
Bonesetti Tronco.
Brown, Harry.
Baker & Carlisle.
Balsam, Charles.
Bodreau, S.
Broughton, May.
Banner, Michael.
Brockman, Saltar (C.
O.)
Budd, Bert.
Baldwin, Carl.
Butler, Ida.
Brohams, The (C. O.)
Belmont, Belle.

Barry, Margaret.
Burke, Chas., & Co.
Bowman, Ivy.
Blacklidge, Ruby.
Boch, Otto.
Bellman, Harry K.
Bowen, Clarence.
Braham, M.
Bixley, Edgar.
Bouden, Hattie.
Bloden, Henry.

Conway, Mabel.
Carlton, Arthur.
Curjon, Allen.
Claxton, Wm. (C. O.)
Conner, M. E.
Charters, Spencer.
Chevers, Joe.
Cline, J. E.
Corson, Cora Youngblood.
Charters, Georgia.
Clavert, Albert G. (C. O.)
Conaway, T. L.
Cooper, Harry.
Collingwood, Harry.
Callager & Barret.
Close, Sidney (C. O.)
Cooper & Robinson.
Camp, Frank E.
Clifton, William.
Carroll, Mr. & Mrs.
Catto, Miss Pudge.
Conn, Downey & Wil-
lard.

Donely, Jas.
Douglass, Harry.
Deane, Walter.
Dix, Marion.
De Bassanti, Vera.
De Moss, Edward.
Dale, Violet.
Dooley, J. Francis (C.
O.)
Dean, Louise (C. O.)
Daley, Bob and Nellie.
Dressler, Marie.
Dean, Professor.
Delmar, Carlotta.
Di Bella and Volpe.
Diamond, Jim.
Dorset, Flora.
Dumont, Charles (2).
Duncan & Godfrey
(C. O.)
Duggan, Archie.
Dayer, Warren.
Delong, Wheeler.
Delmore & Darrell.
Drexton, Miss Alfredda.
Dean, Cliff.
Devoy, Emmett.
Deming, Robert.
Dunfee, Edie.

Jaffey, Phil.
Jenkins, James (C. O.)
Jefferson, Thos.
Jones, Margaret Gwyn
(2).
Johns, Johnny.
Jones, Walter.
Johnson, Frank M.
(C. O.)
Jones & Harvey (2).
Joyce, Miss Lottie.
Johnson, Chas.
Judge, John (C. O.)
Johnstone, Gordon.
Jordons, Juggling.

Kelvans, J. J.
Kensley's Marionettes.
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Keeley, Miss Mda.
Kiefer, John (C. O.)
Kelly, Frank.

Langdon, The (C. O.)
Lindeman, Ed. Mule.
Laciedeca, The Aerial.
Lamnt, J.
Loretta, Otto.
Landres, Patsy.
Leon, Nellie.
Lela, Louis.
Lelliott, Arthur.
Lyons, Flossie.
Lubelskin, Tony.
Levy, Sol J.
Love, Frankie.
Lushy, Hutchinson (C.
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Lamar, A.
Lever, Bert (C. O.)
La Ciede, Lonie (C. O.)
Lewis, Etta.
Le Roy, Eddie.
Lee, Harry.

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Farren, L. K.
Foresto, Little.
Forbes, Frank & Grace.
Fagan, Barney.
Frencill & Lewis.
Florence Sisters.
Fitzsimmons, Robert.
Fox & Rogers.
Forrester, Frank.
Fields, Billy H.
Frosberg, Edwin (P. C.)
Figaro, Marvelous.
Foreman, Robt. N.
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(C. O.)
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O.)
Gilbert, L. Wolfe (2).
Garrick, Richard.
Gerome, Viola.
Griff (2).
McDonough, Ethel.
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Morrelle, Bertha M.
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Marville, Dan.
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Marx, Julius W.
Melnott, Armand.
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Gordon, Ruth.
Gardner, Mayme.
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O.)
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George, Mrs. Dandy (2).
Graham, James.
Gould, S.
Green, Harry.
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Henry, Jack.
Horter, Eddie.
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Harvard & Cornell (C.
O.)
Harrison, Charles.
Hutchinson, Willard H.
Huiker, Edith.
Heck, W.
Harris, Ida O.
Holmes, Carla.
Huntress.
Harnish, Mamie.
Havel, Miss L.
Heusel, Emilie.
Healy, Danny (C. O.)
Heras, Wm.
Hammond, Chas.
Harrington, Dan.

Innes Band, mgr. (C. O.)
Ishmeal, Prince P.
Imhof, Roger.

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Plicer, Harry.
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CORRESPONDENCE

Unless otherwise noted, the following reports are for the current week:

CHICAGO

By **FRANK WIENERER**,
VARIETY'S Chicago Office.
Chicago Opera House Block.

MAJESTIC (Lyman B. Glover, mgr.).—Bill full with comedy and diverting numbers. Four Mortons, retained as headliners, same excellence. B. A. Rolfe's "Ten Dark Knights," first time here, scored tremendous hit. May Boley gave her impersonations and musical monologue, better than last season. Jessie Keller Troupe showed skill in intricate cycling. They have a good variety and introduced a number of extraordinary feats. Galetti's monkeys are always amusing. Imro Fox, in conjuring, is unique and humorous. Seimon Duo furnished a well-chosen repertoire of popular songs. The girl is talented and the possession of a pleasing voice, though handicapped by a cold Monday. The duet singing as well as the individual solos were liked. The most noticeable incident in the evening was the try to harmonize in a convincing manner. Washburn and Kelley, Schata and Swanson, are also announced. Emerin Campbell and Co. Alice Lyndon Doll and Glendine and Scarlet are under New Acta.

OLYMPIC (Abe Jacobs, mgr.).—"College Girls," Arnold's Leopards, Majestic Musical Four, Count De Buta and Brother, Hawthorne and Burt, Anne Crewe and Co., Josephine Trio, Kelfer and Klein, Harry De Coe, Two Franciscos, Porto Rican Quartet, Marie Clark.

HAYMARKET (W. V. Newkirk, mgr.).—The Novellas, "Eight Madcaps," Howard and Bland, McKensie and Shannon, Mabelle Adams, Carroll and Baker, Jeanette Adler and Co., Juggling Math-

leus, Harry Sheldon and Co., Shoenwerk, Williams and Weston, Hannabro Bro., Eddy Family, Four Masons and Corinne Francis, Davis and Walker, Godfrey and Henderson, Margaret Keats, Le Maire and King, Warren and Fanst, Pollard, NORTH AVENUE (Paul Sittner, mgr.).—Erickson's "Ninth Inning," Winchman's Bears, Four Lincolns, Musical Shirleys, Four Holcombs, Nickelson and Rish, Clark and Perry, Grace Reahn, SCHINDLER'S (L. Schindler, mgr.).—Holland Webb and Co., Worth and Delmar, Chipper Comedy Quartet, Adelyn, Joyce Sisters, Daisy Dean, Wishard and Krebs, Joe Harris and Co.

COLUMBIA.—Zemo Zemo Troupe, Jack Ripp, Lincoln Military Four, Rice and Morris, Lillian Burnell, Artie Arnold and Co.

GEM.—Perry and Ford, Lorenzo and Wonder, Johnson and Watts, Mayme Leonard, Gem Stock Co.

IOLA.—Gus Barton, Murray's Dog Circus, Mildred Le Roy, the Robinsons, Mae Kirby, CRYSTAL.—Wilson and Wilson, Mack Slaters, Florentino, Smith and West.

LYRIO (Chicago Heights).—Quinn Trio, Delmar and Dexter, Edith Shaw, White and Washington, Fries Sisters.

NEW GEM.—Dot Ray, Malin and Malin, Herbert Rankin, Dot Halcott, Belden Co.

SID J. EUSON'S (Sid J. Euson, mgr.).—Phil Sheridan's "City Sports" offers the usual combination of attractive musical interpolations and hodge-podge comedy. The opening piece, showing a badly painted exterior drop carrying the idea of a railroad crossing, is supposed to add color to the surroundings. The title of the piece contains 54 letters—much too long to appear in one paragraph. The material consists of familiar situations, such as money changing, horse whipping and an inconsequential argument about a rat and a piece of cheese. There are no comedians of any particular merit. Several attempts to carry the comedy, what there is of it, but in many instances the points are tardily brought forth. The best number is by Sam Edwards, called "Grandma," assisted by Leo Hart. Miss Hart gave expression and would improve the character by making her cheeks more pale. The Scotch number is good. The promoter in the wings talked a little too loud to the girls. He was heard in the orchestra. A tall, thin chorus girl led a "watermelon" song, also a patriotic medley, with American emblems, to arouse the patriots. Jack Danham attempts too many characters. Last season he tried German; this time it is a "rube" while in the olio, one of the Three Musketeers, he wants to interpret Irish. The olio number by the three won recognition. David Hilton is made up as a tramp. Most of the burden is carried by him in pantomime. The Hiltons furnished one of the best comedy cycle acts seen here. The gladstone wears black tights and the English four English songs in the olio, the first being "Man, Man, Man." The others are new here. She looked well in a pink bathing suit. Barnes and Conway joked and sang and the "Four Terrors," English girls, danced energetically. A satire on "The Devil" is the closing piece. Anna Spennette can sing when she wants to, and has ability to sing like him. She is quite active considering her weight. The girls are active and precise. It is an attractive show; better than last season, and that's saying a great deal.

FOLLY (John A. Fennessey, mgr.).—"The Bollickers." With a few exceptions the Thelie show is the same as last season. In one of the stances the excellence of the organization is reduced. The first is the allotment of one of the Hebrew parts, formerly played by Joe K. Watson, as important as the similar type handled capably this year by Will H. Cohan. The legitimate qualities of the performances depend almost entirely on these two parts, and there would be little or no comedy without them. Cohan gives the same excellent account of himself. Watson is misused as his counterpart aid. The situations are not so skillfully and convincingly brought out as last season, although the material is the same. The show is not inferior by any means. In its present running, however, it cannot compare with last season's production, and the probabilities are it will develop after a few changes. Lem Welch, who succeeded Watson, is not familiar with the efficiency demanded. Cohan rescues him more than once. Welch's make-up gave him a ghastly appearance. His dialect would be more perfect if his enunciation were better. Alfred K. Hall has the same eccentric part, and played it with success. He is a very good eccentric dancer and proved an important contribution in everything. Joe B. Mills, also retained, gives the "Dip" character much naturalism, and Wm.

J. Patton replacing Ed. Morton as "straight" shows to good advantage. Patton is a good looking chap and makes a pleasing appearance. Harry Hewitt is the bell boy. He is active. Violet Pearl is still the decorative feature, improved and developed wonderfully since last season. She is more eccentric, faithfully adapting herself to Eva Tangany's methods and style. Miss Pearl is an indispensable fixture, full of vivacity, spontaneity and magnetism. She was the radiant spark among the women and looked stunning in spangled dresses raised above the ankles, angusting a ballet dancer or circus queen. Grace Patton still plays the stenographer and wears pretty gowns. Hazel Sanger has the role formerly handled by Kathryn Pearl. She is a prepossessing and capable, possessing an uncommonly good soprano voice and sang the various numbers superbly. While the costumes are neat and attractive, they are the same as last season. All the musical numbers are different and well staged. The "ponies" are energetic and with their dancing, added to the attractiveness and gaiety of the feminine contingent, which numbers 20 competent girls. The show is good, it always was, but could be made better with a few changes.

STAR AND GARTER (U. J. Herrmann, mgr.).—Fred Irwin has in the "Majestic" a whirlwind of ostentatious magnificence and splendor, and by far the most pretentious production yet attempted in burlesque. With the constant changing of scenery, all complete and appropriate, the auditor is at all times wondering what the next moment will bring to view. The show is arranged in two acts and seven special scenes. The title of the piece is "The Americans in Paris." From the time the curtain ascends and until the finale, with the exception of a few minor details in the comedy section, there is one continuous blaze of elegance. The orchestra has been augmented to fourteen, and the music is distinctly one of the strong features. The disparity of dazzling costumes and picturesque ensembles are all that could be desired even in \$2 houses. The incidental music is special and suitable. The frequency of numbers and the constancy of the girls in seemingly arduous evolutions complemented with vigorous and spirited enthusiasm, are inspiring. The usual burlesque atmosphere is in oblivion for three hours. The best of all singing heard anywhere, excepting grand opera, is heard in the captivating operatic medley with the full company—about 50 people—the volume filling the auditorium. There are a number of high soprano voices, and the men, about fifteen, help carry the harmony with excellent results. The girls show excellent stage management. It is a "girl show" pure and simple, and that means a great deal. There are about thirty-five women in the company. The "show girls" are most of the tall, blonde type. They are autocratic in appearance and conduct themselves accordingly. The smaller choristers are energetic and have every trait of musical comedy. A duet scene by two "show girls" interested. A duet scene in a forest during a storm, followed a series of beautiful effects and details, even to the twittering of the birds. This is the only serious portion. The contrast is admirable. Pink velvet abate gowns show up splendidly. The combination suit attracted wide attention for their oddity. A unique number is "I'm Thirsty All the Time," interpreted by Joe Bonner and thirteen other men. It is a midnight dinner chap returning home with the milkman. A sad scene of a "revel" is given by the introduction of Marie Hartman in a well-liked imitation of Eva Tangany, and Geo. M. Cohan by Roy Cummings. The latter proved a fairly good dancer. Michael Shulman attempted to imitate Cliff Gordon. Only the latter's material was recognizable. "Fat Man" proved one of the uncatchable numbers, the setting giving a panoramic view of the ocean. The bathing outfits aroused interest. The display of millinery by the chorons and principals would make the average musical show sigh with envy. Most of the comedy is served in the prison scenes. There is not an over abundance of it, there being two comedians, Gus Fay, German, and Will King as Hebrew. Fay managed to extract a good portion of the humor and King, acting as sort of an accomplice in all episodes, did well. Trilxie La Mar is a vivacious and efficient young woman. She is an agile dancer, can act and look pretty. She is Leeds introduced a part of their specialty in "one" and finished their familiar burlesque boxing in the action, scoring heavily. Ernest and Clara Rackett gave their "Fitzsimmons" satire with new talk and songs. They were obliged to repeat several times. Miss Rackett is a handsome woman and active throughout. She is featured

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in "Salome" (New Acta). Evelyn Walker and Marie Beangard are also among the principals, each contributing a worthy share. Anna Meek and Flo Wells are tall, blonde "show girls," and appear in tights. Lillian Carter appeared in a number with the girls. A quartet sang pleasingly. Edith Shaw is among the prominent females. The show is massive. It is the best musical pot pourri ever offered in burlesque, eclipsing all previous efforts of Mr. Irwin.

EMPIRE (L. H. Herk, mgr.).—Nearly all the wardrobe and fundamental features contained in Joseph E. Howard's "Flower of the Ranch" have been utilized in the "Colonial Belles" show this season. The piece is a two-act affair, renamed "Lady Wall Street." It was written and staged by Howard. All the musical numbers identified with the other show and a few others by Howard are interpolated. The result is gratifying and attractive. The first act shows a ranch, no exact locale being given. At any rate the Western atmosphere is evident, embellished by a consistent setting, with a well selected chorus to give color. The opening is an Indian number, followed by a "War Dance." The only connection traced in the plot is woven around an heiress and a bogus count. The comedy is entirely dependent upon the complications. There are other situations. The "water color" and "four in the face" photographs arranged in one of the most deceptively used in burlesque. It cannot be possible that Howard is sponsor for it. The "target shooting" is also somewhat ancient, but the audience seemed delighted over it. There is a well-constructed strain of familiar events running through briskly, and whatever deficit the comedy claims is covered by a series of excellent numbers. The paper-mache horse brigade, by Florence Fields and small girls, proved a hit, also "Claremont" by Fern Melrose and chorus. There is a "pajama" number, the damsels appearing robed in the garments, which appealed strongly. In fact, all the songs won encores. The music is catchy. Miss Melrose appeared oftener than the other women—that is, she sang more and interpreted the only principal part evident. She has a high soprano voice. In the olio Miss Melrose renders three songs. The first two are too classical for burlesque. The other, a popular song, was liked immensely. Arthur Kherns played the part of the spurious count in a confident manner, creating the mirth in the show. He has a very good German dialect and is legitimate. He gave his familiar scene with the orchestra and made a hit. The other male principal not appearing in the olio is Billy Bets, whose weight might be estimated at 300. He looks the part of the Texas "bluffer." Ethel Kherns is a pretty miss, strong and ambitious. She should be given more scope and is capable of doing more. Bandy and Fields

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repeated their expert dancing. Both are energetic and work in unison. Randy's eccentric stage brought much applause. De Hollis and Valora have improved their comedy juggling since last seen. Many new tricks and comedy bits have been added. It afforded solid entertainment. The Texas Steer Quartet sang popular melodies and interspersed comedy, rough in spots, but pleasing. The young men might hasten the action by allowing the dialogue to run more concisely and to the point. They served a good end, however, and the reception accorded proved they were liked. With a few exceptions in the comedy elements the show is far superior to that of last season. The organization is well provided with tasty costumes and a very good bunch of girls.

The White Rats in the Middle West are striving to have western headquarters in Chicago. At nearly every meeting held at the Saratoga Hotel reference is made as to the advisability of opening an office. Chicago is the second largest theatrical center in the United States and hundreds of acts start from the city for the Midwest and work west. A large percentage of artists have never been in New York. The weekly meetings here are largely attended and the sentiment is in favor of establishing an office. The matter will probably be taken up with the Board of Directors.

Louise Granat was in town this week ahead of "The Bollicers." He was with the "Strollers" last season, another of Thiese's shows. Jake Starnad left for New York this week in the interest of the Empire Circuit (Western Burlesque Wheel) for which he is booking agent, through the Western Vaudeville Association. He will be gone a few days. The Orpheum-Wichita-Kansas, opened with vaudeville last week. The Grand Opera House, Kankakee, Ill., will play vaudeville this season. Better class acts will be given. Booking through the W. V. A.—Dave Morris, having finished sixteen weeks at the Casino, "White City," will enter vaudeville this month in a "girl" act. It will have special scenery and effects. The vehicle will have 14 people and it will be called "A Mid-Summer Night's Dream on the Wabash." Arthur Fabish, of Wm. Morris' Chicago office, has charge of the act.—Oollins and Brown have had their Western time extended and will probably play the Orpheum circuit this season.—Frank Winters, manager of the Crystal, Milwaukee, accompanied by W. E. Jones, of the Jones-O'Brien circuit, will take a six months' cruise on Mr. Winter's yacht "Crystal" next week. The journey will be made along the Mississippi River.

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ORPHEUM (Martin Beck, gen. mgr.).—Week 6: The Trappell Family, English acrobats, although not underscored were the real highlights of the week. Their routine was well above the average and the attractive appearance of the three girl members added greatly to the act. Amelia Summerfield was afforded considerable prominence in the advance billing but fell short of expectations. Under the title of "Mrs. Get Rich Quick's Supper Party," the series of impersonations which, while possessing some merit, failed to make a strong impression. Le Clair and Sampson met with success in their efforts to create laughter with a likable bogus strong man act. The Three Moshers, rough riders of the bicycle, made a snappy number that registered well. The holdovers were: The Grassys, Edna Phillips and Co., Carter and Bluford, and The Wilson Bros.

NATIONAL (Sid Grauman, mgr.).—Week 6: The Two Flans in their striking routine of swimming feats within the confines of a glass tank furnished a strong novelty feature. In closing position they made a decided hit. At Leonard's, with a juggling act of a good average and some pleasing comedy along quiet lines, made a strong

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impression. Lindstrom and Anderson, comedy acrobats, showed some new stunts of the bumpy-bump order with satisfying effect. The Sidney Payne Co. had a dramatic offering that fitted in well with the rest of the bill. The act had an exceptionally strong finish that won a curtain call. The Willie Fauter Trio of comedians received a hearty reception. One of the feminine members of the trio works with exceeding grace, and Pantser's pantomimic comedy struck home. The Jules Garrison Co. in travesty contained some bright lines and was the laughing hit. Nagle and Adams were not on the program but well in evidence, due mainly to the male member's whistling solo.

WIGWAM (Sam Harris, mgr.).—Week 6: Stronje, the Handcuff Queen, was the feature of the week. Esler and Webb, a feminine duo, submitted a comedy number that made a favorable impression. Ott, Nelson and Stedman offered a farcical effort entitled "Nearly a Doctor." Juno Simco, billed as the "Devil Dandy," had a well staged contortion number. Leona and Dale, in a vocal offering entitled "A Lesson in Opera," stood well in favor. Malvene, Thomas and Alfred, in a singing and dancing number, closed.

EMPIRE (W. Z. Tiffany, mgr.).—Week 6: O Hana San and Company held the top line place. The Honorable Miss Blossom made a decided hit in the distinctly artistic oriental act, "The Geisha's Dream." Oro Otto and Company, in the old time opening act, "Chop Suey," were on the bill and pleased. The Four Bottomleys had a well graded casting act. Bessie Greenwood passed favorably with song selections. The Wangdoodles proved more than acceptable.

DENVER

By CHAS. LONDONER.

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This week's (Sept. 14) bills at the Orpheum and Crystal proved amusing in the former and interesting in the latter, since the Crystal has a sensational headliner. Attendance at both theatres has been large so far this season, and there is a feeling that the future holds forth prosperity.

ORPHEUM (Martin Beck, gen. mgr.).—Bond and Fremont, in "Handkerchief 15," top the list, and are a laughing success, though the sketch on its merits couldn't go very far without a assistance. The Four Fords, always favorites in Denver, scored a hit without tread; Ince and Taki, a European number showing here for the first time, have a novelty and are well liked. Hayes and Johnson are billed as "something to interest you." Just which way the audience was to accept that isn't known, but the act passes through all right. The Okuras, Japs, are clever, and the Keeley Brothers, in a comedy, are amusing number, do very well. Black and Jones caught on through dancing; pictures closing a show which worked out nicely.

CRYSTAL (Wm. Weston, gen. mgr.).—Ferra, "The Iron Man," is the sensational headliner this week, allowing a three and one-half-ton Thomas automobile to run over him, with seven people in the machine. Ferra was the big feature at the State Fair, and is a drawing attraction for the Crystal. The Four Comrades, comedy acrobats, are very good. Geo. W. Day with his monologue pleased, and The Great Powell did some good imitations. Loretta Boyd, in songs and talk, and Richard Burton also on bill, Mr. Burton being a stock feature at the house.

PHILADELPHIA

By GEORGE M. YOUNG.

FOREPAUGH'S (Miller & Kaufman, mgr.). The initial vaudeville bill in this house offered probably the best entertainment for the money that has been given in this city. Julian Rose and Willey Zimmerman were the feature acts. Rose, who recently returned from abroad, used the "Lavinsky Wedding" monologue with some new material added to furnish it up to a finish he sang character songs called "I Don't Know Where He Gets His Ideas," in which a number of comedy paintings of stage celebrities are shown. The idea is excellent, and was appreciated. It is now too long, more than one of the characters being useless, but it should work into a splendid number. If the pictures were painted to resemble the originals enough, so they could be recognized, it might improve it. Rose was warmly received and was a hit. Zimmerman also met with warm favor. He has added several new impersonations, including Taft and Bryan, neither of which was convincing, but the excellent handling of the comedy compositions was recognized with well-merited applause. Hickey and Nelson were down closing the regular bill. There is a new Nelson in the act, evident from the very start. Hickey carried the act through in pretty fair shape with his rough comedy work, but its comedy strength is lessened by the new partner. Cawey and Le Clair offered one of those true-to-nature Irish sketches which pleased mainly by reason of the woman's excellent character work. The story is thinly worked out. There is a "home picture" finish which in detail has not been forgotten, and it went a long way toward helping the act through. Canfield and Carlton presented "The Hookers." The pair seemed to get the start and there was not enough action in the sketch to get things going until well toward the finish. There were laughing spots, but they were scattered. Gertrude Golden sang several songs. She possesses a voice of fair quality, and musical. Her numbers were none too well chosen, but all were well received. The dancing act of Kennedy and Kennedy was spoiled at the start by poor

dressing. The dancing by the man was the redeeming feature. Billy Durant opened the show with music. Durant secures more music out of those queer instruments he uses than was expected, and his Chinese character added color to an act very well liked. A series of moving pictures closed.

KEITH'S (H. T. Jordan, mgr.).—A well-balanced and varied bill was offered this week with a number of acts seen for the first time. A highly colored dramatic sketch, "The Night of the Wedding," furnished the feature (New Acts). Another sketch of much lighter vein was also well liked. Its first showing here. It is a miniature "Yankee Prince" and was possibly constructed satire on the present day craze of international marriages and fortune-hunting foreigners with plenty of the American color familiar in the Cohan compositions. There are some excellent situations and the comedy is cleverly interwoven. Edgar Allen, Emile LaCroix, Grace Gibbons and Gene Warner gave acceptable treatment to the characters involved. The sketch was well liked. The big laughing hit was the Elmore Sisters in their new skit, "It Was a Good Show, But—." Kate Elmore has never had better material than this, and never secured better results, while May feeds well and does nicely with her songs. McIntyre and Heath were accorded a warm welcome upon their return to vaudeville, the stars of the "Ham Tree" using the sketch "The Man from Montana," in which they are assisted by Otto P. Johnstone. From the standpoint of real comedy merit, the sketch is far below that of the "Georgia Minstrels," but it serves as a good entertainer. The Four Casting Dunbars seemed out of place near the center of the bill, but with their excellent routine of showy tricks and the well-handled comedy by the comedian went through swimmingly. Sam Williams passed nicely with his pianologue. Elsie Boehm, the girl with the freak voice, had a good chance on the bill and got away with it finely. The sudden shift in the tone in the final song won a good big round of laughter, following up the good impression made by her in the baritone singing. Bobby Pandur and Brother pleased with a showy acrobatic number. McNish and Penfold have a fairly amusing comedy and singing turn. Gorman and West open with a mildly interesting specialty called a "Social Meeting," and Frank J. Parker and Company in "A Hotel Room in Mid Air." The McLaren Sisters and Cotter and Bouldin get their chance.

BIJOU (Sam Dawson, mgr.).—Program announcement gives the information that the burlesque used by "The Ducklings" is "by Louie Dacre." Assuming that this is true, and drawing the conclusion that Miss Dacre probably has an interest in the show, the fault must lie principally with her. If "The Ducklings" fail to remain in the burlesque swim after the censor committee gets a peep at the show. The only redeeming feature in evidence is the intention Miss Dacre had of putting something together which would be at least out of the usual well-clogged channel of burlesque offerings. Where Miss Dacre failed principally was in her failure to consider that there was need of someone else on the stage beside herself. There were others there at times, but only to act as foils for Miss Dacre. There is one number at the opening which permits Miss Dacre time to change her costume after closing the olio, and after she takes the stage all chance of anyone else in the show getting even close to the centre vanishes until at the very finish, when one of the chorists girl introduces a dance. The piece is called "a burlesque in three scenes." This part is nearly correct, the scenes being there and with credit due for the settings. The remainder is composed mainly of disjointed dialogues poorly handled, and unfunny. So crude it appears all hands are working at lib., and the effect is not even "nearly good." Jean Darrow leads one number, assisted by a girl in the audience who distributes candy. This is the only entertaining effect in the piece unless it be Miss Dacre's "Oh, Mr. Brown" number which scores through some energetic wiggling on the part of two or three of the chorists, and the singer's suggestive rendition of the chorus. The second scene is a drop representing a row of photographs, and there is a number here which should be one of the hits of the show if it were handled right, but the eight or ten girls employed in it have not even a leader to help out. As poor as the burlesque is, however, it is not as bad as the first part, for which William J. McIntyre claims credit. It is called "Berrywood's Busy Day," but the only evidence of connection between title and business is a resemblance to one of the oldest hits of burlesque comedy in use. Even the characters do not appear according to the names on the program. There are about twenty girls on the stage, averaging good as to general appearance, but the numbers are poorly done. Mr. McIntyre attempts the principal comedy role and never reaches within striking distance for want of material. Will Colton is the "straight," and J. Halley and Jolly Zeb were the others. Zeb opened the olio with some poor talk and a couple of parodies. Colton and Darrow got by with fair results. Miss Darrow closed the act with a sang-sweet number. Here's "Merry Girls," six in number, foreigners, are not as good as when over here a year or so ago, but stands out as the feature of the olio. The music on the brames is terrible. A first-rate dancing finish helped Halley and McKinnon considerably in a black-face specialty. Miss Darrow closed the olio. She was prevented from giving her monologue in this house last year, and it was evident that she was working "under orders" this time, but at that, her work was rough enough to be classed as "raw," and the only recognition she received here as well as in the burlesque was from the few who still think that the title of star is essential to success in a burlesque show. Bui-

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TIME ALL BOOKED

White Way," in which election day scenes in New York are shown. Harry Campbell as Dan McCann, and Murry Livingston, in an Italian character, were extremely funny. The balance of the company consists of Frank E. Lynch, Jas. Harkins, Billy Walsh, Joseph Brady, John Rodney, Margaret Bennett, Maud Carter, Kittle Watson, Fannie Watson, Mame Mitchell and Gerlie DeMilt. The second act is entitled "The Actor's Club," introducing some very clever imitations. Egyptian moonlight dance by Florence Bennett is just a bit overdrawn for this high-class, clean show. James Harkins does a capital imitation of Bert Williams. Murry Livingston's imitation of David Warfield, and the Kiddies by Edna Roberts and chorus went big. The olio numbers were Tracey and Carter, songs, very good; Walsh and Company, in "Huckin's Run," great act; Gerlie DeMilt and Watson Sisters, good dancers; Brady and Mahoney, excellent.

COLUMBIA (H. M. Ziegler, mgr. Sunday rehearsal 10).—The Four Franklins, trempolin act, although originally billed No. 6, were switched to No. 1; Wilfred Clarke and Company, the headline; John P. Rogers and Ben N. Deely, songs, acceptable; Harry Linton and Anita Laurence, "Married Now," well performed; Linden Beckwith, "The Girl in the Golden Frame," singing, good; Del Costa Quartet, very fine; George Austin Moore, songs, made a big hit; Mme. Theresa Rens, striking stage picture.

CLEVELAND, O.

KEITH'S (H. A. Daniels, mgr.).—Edith Helena, headliner, possesses a great vocal range; sketch by E. Frederick Hawley; Frances Haight and Co., "The Bandit," heavy dramatic; Jacobs' acrobatic dogs, clever, well liked by the children; W. B. Whittle, ventriloquist, has a new and novel way of doing his act; the Banks-Breese duo, musical, good; the Three Leightons, "A One-Night Stand in Minstrelsy," won favor; Ray L. Royce, eccentric characters; Seymour and Hill, comedy acrobats, do some clever tumbling.—EMPIRE (Geo. Chenet, mgr.).—Casino Girls, headed by Nick Long and Idalene Cotton in a musical comedy, "The Other Man's Wife," in three acts. Tom McRae and his quartette, scored a hit; Adalene Cotton in imitations of French music hall singers; Wilbur Heid, blackface, pleased; Nick Long, in a clever Italian impersonation; Wilson and Eaton, Roman travesty artists; Roocco and Sims, musical act, have been playing the same tunes for years.—STAR (Drew and Campbell, mgr.).—Broadway Gaiety Girls in "A Trip

Through India," in two scenes. In the olio the following appeared: Fred Waddell and Mae, comedy act; the Dancing Gaiety Girls; the International Musical Trio; Burman Sisters. WALTER D. HOLCOMB.

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The Grand is in its third week 1908-'09, and doing splendid business. I was talking to Manager Ziegler concerning the new press system in vaudeville and he said: "I think Martin Beck's innovation in providing a uniform system of press information for theatre managers is a great boon not only to managers, publicity agents and property men, but to dramatic editors and to the public who wish accurate information succinctly and well put. It will mean much to the vaudeville interests and to the players and their respective precious reputations." JOE S. MILLER.

LAWRENCE, MASS.

COLONIAL (J. Fred Lees, mgr.).—Johnny Busch Trio, comedy novelty, pleased; Blanche Henshaw, "The Heine Girl," fair; Albert Del DeLousa, in "The Lion and the Lamb," fair; Emil Subers, "The Georgia Boy," good; Dick Crolius and Co., in "Shorty," very good; Callan and Smith, good dancers; Kelly and Barrett, "The Battle of Too-Soon," hit of the bill.—LYCEUM (W. L. Gallagher, mgr.).—Lillian Sutherland's Burlesque Co. Olio: Ward and Ladell, Hebrew comedians, good; Bert Howe, Yankee comedian, very clever; St. Peter and Christy, songs and dances, fine; Dot Arnold, ill. songs, great.—NICKEL (T. F. Twomey, mgr.).—Ill. songs and m. p.—MARQUISE.—Ill. songs and m. p. by Miss Pettinelli. JOHN J. JOYCE.

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MARY ANDERSON (James L. Weed, res. mgr.).—The season of 1908-1909 at the Mary Anderson was numbered in 13. The Murray Sisters, Marion and Victoria, made good with their singing. They are pretty and wear handsome gowns. Arthur Dunn and Marie Glasier presented a comedy sketch, "The Messenger Boy," which was well received. The Les Salvaggis, whirlwind dancers are old favorites who made new friends.

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EUGENE CLINE, 22½ S. Broad St., Atlanta, Ga.

LOWELL, MASS.

HATHAWAY'S (John I. Shamm, mgr.).—Dan Burck and his "School Day Girls," a hit; Helen Pullman and Edith Shym, "Plucky and the Dream Lady," good; the Lancton-Lucier Co., in "The Fool's Errand," very funny; Billie Van, monologist, great; Pauline, Goldie and Lee, singers, good; the Hughes Musical Act, went well; Bert and Rena Vedman, acrobatics, good.—THEATRE VOYONS (Bunker and Hennessey, mgr.).—Pictres and ill. songs. JOHN J. DAWSON.

MILWAUKEE, WIS.

MAJESTIC (J. A. Higler, mgr.).—Schrode and Mulvey, pantomime sketch, clever headline act; Bowser and Hinkle and Co. in "Superstition," well done; Brown Brothers and Doc Kealey, excellent musical act; Paul La Croix, smashing juggling with effective comedy; Josephine Sabel, pleasing; Three Yocarys, astonishing acrobatics; Clivette surprises with "mind reading"; Collins and Brown meet with approval.—CRYSTAL (F. Winters, mgr.).—Joseph and Myra Dowling, original sketch "The Snapshot"; The Falschel Quintet, novelty; Winfield Douglas and the Moscrop Sisters, S. and D., hit; Eldora, juggler, good;

Arcadia, a pretty young woman, renders several operatic selections and violin solos and was well received. Charles DeCammo and his "canine wonder," Cora, performed some amusing stunts. The rest of the program consisted of the Free Settlers' Quartet, Cook and Sylvia, dancers and singers, and Edwin Rudd and Company, in "American Humor and Hindoo Magic."

BUCKINGHAM (Horace McCorkin, mgr.).—"The Frivolities of 1918," without a doubt is the best that has been seen here this season. The chorus girls are pretty, the comedians are funny, and it has all that goes to make a first-class performance. "The Big Review," in which are shown impersonations of all of the famous stars. The principal fun makers are Clem Bevins, William Oswald and the Atlantic Comedy Four, chief among whom is Clem Bevins, as Raymond Hitchcock.

PRINCESS (Irvin Simons, mgr.).—M. p. and ill. songs.

HOPKINS (Eddie Dustin, mgr.).—M. p. and ill. songs.

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Ada James, ill. songs.—GAYETY (S. R. Simmons, mgr.).—"Blue Ribbon Girl," excellent. STAB (F. Trotman, mgr.).—"Fashion Plates," good performance. JEROME HENRY.

NEWARK, N. J.
PROCTOR'S (R. C. Stewart, mgr. Reh. Mon. 9).—Very evenly balanced bill, composed of Nat. Wills in monologue, one big hit; as were The Keatons, who repeated former success; Viola De Costa and Co. (4).—"In the Latin Quarter," appreciated heartily; Daniel Scott, in his imitations, good impression; Ed. Blondell and Co., "The Lost Boy," as ever, a laugh-getter; the Arlington Four, excellent; Foster and Harris, in a acro-comedy skit, pleased; the Brothers Byrne

do their 8 bells slap-bang act to enthusiastic applause.—WALDMAN'S (Eastern Wheel, Lee Ottelengui, mgr.).—Harry Bryant's Extravaganza Co., in two musical farces, with Clara Burg, another Salome.—EMPIRE (Western Wheel; Fred Wilson, mgr.).—The Cozy Corner Girls, to big business. In the company are Elsie Leslie, 3 Sisters Healy, Keegan and Mack, Lola Bigger, Cozy Corner Quartet, Sandow and Lambert, James McCabe. Show was good all through.—ARCADE (L. O. Mumford, mgr.).—Good bill includes the Great Inman, the hand balancer; Ada Corbitt, clever comedienne; Frans Russo, Italian baritone; Dow Rating, very novel.—HILLSIDE PARK (W. E. Thaller, mgr.).—The 3 Cokes on the wire; The Hennings, jugglers; Rex's comedy circus, Sheddman's Dogs, 2d week; Hess Bros., eccentric comedy acrobats; Cox and Ringley, fancy skaters. JOE O'BRYAN.

NEW HAVEN, CONN.
POEL'S (S. Z. Poel, prop. F. J. Windisch, res. mgr. Monday, 10).—"Butter Brown, Tige (Geo. All) and Co., headed the bill and, as usual, received an ovation. Monroe and Mack, colored, good; Sam Curtis and Co., "A Session at School," delighted all audiences; the Tuscan Troubadours, fair; Jeanie Fletcher, the Scotch lassie, excellent, especially her dialect song. splendid voice, and most acceptable interpretations; John and Bertha Gleason, assisted by Fred Houlahan, offered a neat musical and dancing sketch; Sam Stern did character work of a high order. E. J. TODD.

NEW ORLEANS, LA.
GREENWALL (H. Greenwall, mgr.).—The show presented by O. B. Arnolds "Serenaders" is very good in spots. "A Night at the Carnival" is the opening, produced by Ed. F. worked over the exterior of a side show is shown with the usual paraphernalia. Two married men, "off on a lark," are attracted by the glare of the circus lights and the strains of Oriental music. They enter and re-enter the circus many times, just "cutting up," much to the delectation of the audience. Several familiar "bits," worked over so many times, ever so many years ago, brought forth volumes of applause. Best of the musical numbers is the Coster song, "Flo," taken from "The Yankee Prince." The dances have been well staged and reflect credit upon the producer. Rob Van Osten is principal comedian. Margaret Ryan is the soubrette. Morin Sisters open the olio in a singing and dancing specialty, followed by the Lyric Four, a quartet with good voices. Carroll Sisters, in a musical act, and Savan and Hill, in comedy acrobatics, close. The old "court room" satire is used for the burlesque. O. M. SAMUEL.

MORRISTOWN, PA.
GARRICK (R. Sablosky, mgr.).—Dolly and Dummy, comedy acrobatic, good; Emily Banner, baritone, good; Phil Staats, pianologue, funny; Larriev and Lee, singing and talking, good; McNamee, clay modeller, good; Palmer and Lewis, in "The Ballet Girl," fine; Edwards and Ward, Hebrew comedians, very funny; Mabel Berra, comedienne, hit. D. SOBELL.

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DEALERS IN ALL PRINCIPAL CITIES

ORANGE, N. J.
BIJOU (Folber & Shea).—Good bill this week introduces Julia Herne and Co., in a new Southern sketch very cleverly produced; Prevost and Prevost, Lonnie Follet, imitations; Eddie Girard and Jessie Gardiner, "Dooley and the Diamond," made good; Foster and "Mike" his dog, pleased as did the Three Duhall Bros., dancers; Al Cameron and Co., in "The Last of the Regiment," closed well. JOE O'BRYAN.

OTTAWA, CAN.
BENNETT'S (Gus S. Greening, mgr.).—Took and Clinton, sharpshooters, good; the Brittons, colored dancers, big reception; Lisle Leigh Co., "Weaving the Net," very good; William Cabill, "Man from Ireland," excellent; Fields and Hanson, "Music Conquered," big comedy; Mimie Ford, "Day After," very good; Willy Pantzer and Co., very big applause.—PEOPLE'S (Harris and Van Dusen).—"Chagnons," greatly pleased; close ten-weeks' engagement; W. Melody, baritone, excellent voice; Little Babe, Danseuse, very good.—NATIONAL (F. H. H. mgr.).—Madame Zella, mind reader, excellent; Prof. Hagie, hypnotist, very good; Gorman and Bell, received big applause; Billy Munn, trick violinist, very good.—WONDERLAND (A. Graham, mgr.).—M. p. and ill. songs.—NICKEL (P. Munsey, mgr.).—M. p. and ill. songs.—NOTES.—Week Sept. 21. Central Canada Exhibition in Ottawa, vaudeville in afternoon. De Wolf Hooper at night.—Mr. Harris and Van Dusen, People's Theatre, are running vaudeville tent show 60x80 feet at exhibition.—The Chagnons leave for Boston, Mass. OTTO F. O'REGAN.

PATERSON, N. J.
FOLLY (Joseph E. Pine, mgr.).—"Star Show Girls," two really funny pieces. Excellent olio. FRANK A. EAKINS.

READING, PA.
ORPHEUM (Frank D. Hill, mgr.).—The season was opened on Monday, Sept. 14, with the following excellent bill: Coe and Boyd, good; Myers and Rosa, novel act with isariats; Barry and Wolford, very good; Mr. and Mrs. Gardner Crane and Company, "Pixley's Prodigal Parents," diverting comedy; Marshall and King, pleasing; Work and Over, spirited acrobatic act, full of laughs; Gus Edwards' "Kountry Kids," very well received.—NEW BIJOU (direction S. Lubin).—M. p. and ill. songs.—Goulden and Quinn, Amy Allyn and Thos. A. Mackey.—GRAND OPERA HOUSE (Itels & Appell, mgrs.).—Billy Carter, Maude Beall Price and Company, Florence M. Dillon, Cecilia Weston, Cohen and Walsh and m. p.—Star, Victor, Mecca and Parlor, m. p. and ill. songs.—NOTE.—Mr. Walter Vincent, of Wilmer and Vincent, made an address from the stage during Monday evening's performance. G. R. H.

SEATTLE, WASH.
ORPHEUM (Martin Beck, mgr.).—Week 7: "A Night on a Houseboat," good; Katie Barry,

well received; Jane Courthope and Co., in "Lucky Jim," hit of bill; Melville and Higgins, good; Midgley and Carlisle, fine; Barry and Hughes, very good; McPhee and Hill, aerialists, clever.—PANTAGES' (Alex. Pantages, mgr.).—Grand Opera Trio, fine; Billy Cullen, comedian, good; Laurent Trio, gymnasts, great; Elona Leonard, "The Squaw Girl," hit of bill; Cushing, Merrill and Davis, in "A Diamond Ring," laughable; Les Bollingers, rag painters, clever; Arthur Ellwell, ill. song, good.—STAR (F. H. Donnell, mgr.).—Two Vivians, sharpshooters, hit; Louise Henry, good; Harry Thornton, clever; Adam and Gahl, oration; The 12 Anders, great; Eddie Roach, ill. song, good.—SHANNON'S (M. T. Shannon, mgr.).—Loughlin's Dogs, hit; Grace Darnley, contortionist, great; Espe and Ford, s. and d., clever; Barney Williams, fine; Rafferty and Lewis, comedy sketch, good; Mae Victor, soubrette, pleased.

SHAMOKIN, PA.
FAMILY (W. D. Neilds, mgr. Monday rehearsal 10).—Connelly, Wenrich and Connelly, good; Belle Gordon, athletic girl, excellent; Caulfield and Driver, comedy, fair; Crane Brothers, rural comedy, big hit; Howard Truesdell and Co., comedy, good.—NOTE.—House opened to-day under former management with excellent bill and good business. MILLER.

STAMFORD, CONN.
LYCEUM (Anthony Geronimo, mgr.).—The Delzelle Sisters, sister act, very good; Harry Tilday, Irish comedian, a hit; Frederic and Mlle. Venita, equilibrista, excellent; Leslie Thurston, xylophonist, scored; Bailey and Teare, musical comedians, a laughing hit; Raymond Murray, tenor, well received. STAB (Adolph Muller, mgr.).—Vaudeville and pictures: Sutton and Sutton, acrobats, good; May Yale, soubrette, fair; Max Hoffman, tenor, good.—FAMILY (Herrick & Bloom, mgrs.).—DeRue Bros., minstrels.—VAUDEVILLE (W. G. Warren, mgr.).—Pictures.—NOTES.—Lester D. Mayo is booking the Lyceum. The latter theatre had more than 3,000 paid admissions on Labor Day. HARRY KIRK.

ST. LOUIS, MO.
AMERICAN (Bros. Oppenheimer, mgrs.).—George Ade's "The Mayor and the Manicure," first time here, played it for all it's worth by Edwin Holt and Co.; Byron and Langdon "The Duke Detective," close second in popular estimation; right on their heels come Devlin and Elwood in another bright bit, "The Girl from Yonkers"; Rob and Little Tip, while away twenty or thirty minutes agreeably, and then comes T. Nelson Downs, a deft delight-of-hand performer with coins, needles, pins, buttons and Hopper are Hebrew sisters, Lord and Sewor, dancers, and Fonda, Bell and Fonda, jugglers.—STANDARD (also known as, mgr.).—Sam T. Jack's company, in "The Merry Kiddo and the Widow," began a prosperous week on Sunday mat. with this pleasing bit, as well as the succeeding one, "The Merry Widow at Looney

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Park." The show is well to the fore in point of appearance and entertainment, and the olio has clever features in the Three Musical Stewarts, Harry Fink, Armstrong and Ashton, Joe Emerson, Larence and Harvey, in a new sketch, and the Three Armstrongs.—GAYETY (O. T. Crawford, mgr.).—Weber and Rush's Parisian Widows. The initial business was heavy and it seems to be holding out all right. In the olio are Margie Wilton and her Auto Beas, a neat full stage effect, Ben Pierce, German comedian; Clifford and Bentley, sketch; Catherine Howard, Julia Sinclair and Burns and McCona. R. S.

SYRACUSE, N. Y.

GRAND OPERA HOUSE (Grand Amusement Co., mgrs. Monday rehearsal 10:30).—The bill offered this week was only fair. Juggling, Burkes, good; Young American Quintette, fair; Farrell-Taylor Trio, fair; Swan and Bamard, good; Tho. J. Ryan-Richfield Co., pleased; Ladle Cliff, went big. A musical comedy, "Commencement Day," with Phyllis Lee, made little impression. SAM FREEMAN.

TOLEDO, O.

EMPIRE (Harry Winter, mgr.).—"Fads and Follies" to big business. The show is full of funny situations. Company strong and efficient. SYDNEY WIRE.

TORONTO, ONT.

SHEA'S (J. Shea, mgr.).—Hansen Ben All's Arabs were the hit of a fair bill. Sam Elton was well received; The Gibson Girls were reasonably successful; Gillingwater, "The Wrong Man," well received; Johnson and Hart, fair; Lillian Ashley, made good; Hilbert and Warren, funny.—STAR (Harry H. Hedges, mgr.).—This cosy resort had another gilt-edged attraction, viz.: The Cherry Blossoms. The burlettas, The Girl Met at Sherry's, and Look Out Below, were above the average. Amateur night (Friday) always brings out a good list of candidates.—GAYETY (Thos. R. Henry, mgr.).—The usual big houses prevailed during the week when the Trocadero Burlesquers appeared.—SCARBORO BEACH (H. A. Dorsey, mgr.).—A good bill was presented for the closing week. HARTLEY.

TROY, N. Y.

LYCEUM (B. H. Keller, mgr.).—The Merry Burlesquers, appear here the first three days to good business; the last half, Kentucky Belles are here.—NOVELTY (W. O. Fleming, mgr.).—M. p. and ill. songs, good.—SHEA'S (P. J. Shea, mgr.).—M. p. and ill. songs.—EMPIRE—M. p. and ill. songs. J. J. M.

WASHINGTON, D. C.

GAYETY.—Scribner's "Big Show." The comedy of John Lawrence and William Maudsey, decidedly funny. Others: J. J. Black and Maurice Frank and Company in "The Advance Agent";

Falardo and Bedini and Arthur.—LYCEUM.—"Follies of the Day." Bare foot dance of Gertrude Hayes caught on.

WATERLOO, N. Y.

ORPHEUM (Walter C. Mack, mgr.).—Excellent bill, headed by Mr. and Mrs. Robert Fitzsimmons; Bicycle Frances, good; Barney Gallagher, comedy and dancing, good; Bryant and Saville, comedy musicians, laughing hit; Mack Howard, juggler, usual routine; Zebadie, equilibrist, begins where the other hand-balancers stop.—ANTIQU (L. M. Sneden, mgr.).—Ardell Bros., roman ring, excellent; Fred Fry, music, good; Johnson Bros. and Johnson, minstrelsy, comedy hit; Helen Hartman, soubrette, pleased; Bob Smith, juggler and magic, excellent; Robert Shank, vocalist, good, interesting pictures.—WONDERLAND (J. B. Shaaf, mgr.).—Barrett and Glenmore, Geo. B. Tonhey, ill. songs and pictures.—STAR (L. M. Armstrong, mgr.).—McKears and Cooney, comedy; F. E. Brown, vocalist; m. p.—BIJOU (J. W. Low, mgr.).—The Gordons, contortionists; Frank Bennett, tenor; m. p.—LYRIO (C. Hildebrandt, mgr.).—Hayes and Graham, Ida Owens, Osborne and Wallace and Chas. Hildebrandt. ODELL.

WHEELING, W. VA.

WONDERLAND (H. W. Rogers, mgr.).—Harlem Brothers, comedy acrobats, have a good turn; Scott and Whaley, talk and dance, did very well; Webster and Carlton, comedy playlet; Mann and Franks, character change, both have good voices and the sketch is good; John Zouboulakis does some very clever clay modeling, well liked.—THE GRAND (Chas. Feinler, mgr.).—Empire Comedy Four, very good, received encores; Sylvan and O'Neal, carrying special scenery, do very good work, well liked; Paul Florus, xylophone, his execution of several difficult selections was very artistic; Chetford and Caprera, illusions, above the average; White and Simmons, an old-time blackface act, well liked; Frank Rae and Gusie Brosche, very laughable sketch; Keno, Walsh and Melrose, comedy acrobats, and make a good closing number for an excellent bill.—NOTE.—The management of the Victoria expect to be ready in the early part of October. C. M. H.

WILLIAMSPORT, PA.

FAMILY (Fred M. Lamade, mgr.).—The Six Musical Noses, decided sensation; Nelson and Milledge, comedy sketch, out of ordinary; Prof. Dodd and Talking Dog, very clever; Christie and Willis, eccentric juggler and toe dancer, good; Joe. Flynn, comedian, "The Man Behind the Book," a gloom chaser; Charlotte Ooate and Marguerite in "The Toy Detective," good. STARK.

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YOUNGSTOWN, O.

IDORA PARK (George Rose, mgr.).—This resort closed one of the most prosperous seasons in its history Sunday, Sept. 13.—PRINCESS (George Lawrie, mgr.).—Fitching Bros., attractive novelty musical act; Jack Connors, first-class singing and talking act; Gertrude Griffith and Co., in entertaining playlet; Marvelous Warren, neat gymnastic display; Sperry and Ray, bright sketch, and James Randolph, boy singer. Three performances are given daily. The Humanovo Company of New York, is filling in open dates at the park with "talking pictures." C. A. LEEDY.

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"WHERE THE BREAKERS ROAR"

When love is young all the world seems gay; hence Tom Hudson and Alice Fairchild were care free and happy as they joined the little party for a day's outing at the beach. Though the young folks found great sport cavorting in the breakers, Tom and Alice were well content to sit on the sand under a sun-shade and spoon. This induced their friends to tantalize a bit, and, seizing Tom, carry him into the surf and give him a ducking, promising the same treatment to Alice. She, however, leads them a merry chase. During the forenoon a dangerous lunatic, who was being conveyed by keepers from the train to the asylum nearby, overpowers the keepers and escapes. Coming upon an Italian laborer in the road, he assaults him and seizes his stiletto. Armed with this, he terrorizes the neighborhood and comes on to the beach as Alice, playfully pursued by her friends, jumps into a puntboat to row out from shore. Before she is aware of it, she is driven to sea by this maniacal fiend, who is now brandishing the stiletto in a most terrifying manner. The keepers have now reached the beach and alarm the party by acquainting them with the real character of the girl's companion. A rowboat is procured, and the keepers, with Tom, start in pursuit. The lunatic makes a strenuous effort to outstrip them, but with poor success, until at length, finding his apprehension inevitable, leaps to his feet and is about to plunge the knife into the breast of the terror-stricken girl, when a well-directed bullet from the keeper's gun falls him to the bottom of the boat. The poor girl is then taken ashore by Tom and revived by her girl companions. The subject is a consistent combination of romantic, tragic and scenic excellence, and is sure to hold the spectator's interest throughout.

LENGTH. 366 FEET

RELEASED SEPTEMBER 25th

"A SMOKED HUSBAND"

This smoked husband, though little better than a smoked herring, more properly belonged to the crustacean type of piscatory, the lobster, for such he was and no mistake. Miladi Bibbs has just had sent home a hat and gown, for which poor Bibbey has to give up, and he kicks most strenuously, but when he sees her attired in the duds he softens, for she certainly does look stunning. All is well until she turns around, when, O, horror! it is a sheath gown of a most pronounced type. He fairly chokes with rage and rushes from the room. The maid of the family is in league with a crook, and the pair have plotted to rob the place. To this end the crook has written a note to the maid, telling her to signal when the coast is clear. This note falls into the hands of Bibbs, and as it is simply addressed "Honey" and signed "Lovingly, Tom," his jealous nature at once associates it with his wife. Into the fireplace and up the chimney he goes to hide, intent upon trapping his apparently perfidious spouse and her paramour. He is hardly ensconced when the maid builds a fire on the hearth; as you may imagine, Bibbs' position is not a pleasant one. The noise induced by his scrambling amid smoke and soot alarms the women folks and several policemen answer their cries. A mad rush to the roof brings the coppers there just as poor, soot-begrimed Bibbs emerges from the chimney. Chased over the roofs, he in desperation leaps off, coming down on the heads of a couple of Willie boys who are gossiping alongside a mortar-box. Into the cement tumble the trio and a sorry sight they present, when the police and others arrive. The subject is a most hilariously humorous one, with a scream in every foot of its length.

LENGTH. 470 FEET

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3RD
ANNIVERSARY
NUMBER

OF

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WILL BE ISSUED

December 12, 1908

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TEN CENTS

VARIETY

VOL. XII, NO. 3.

SEPTEMBER 26, 1908.

PRICE TEN CENTS.



Entered as second-class matter December 22, 1905, at the post office at New York, N. Y., under the act of Congress of March 3, 1879.

"Many seem called but few are chosen—some get called for choosing."

PLAY THE ORIGINAL

PRESTON KENDALL

In the ORIGINAL vaudeville presentation of

"THE DEVIL"

Translated by JOHANN KNITRAY

Adapted by PRESTON KENDALL

Publicly produced in New York City **AUG. 20, 1908**

BOOKED BY

ALBERT SUTHERLAND

PLAYING UNITED TIME

PERSONAL REPRESENTATIVE:

HOWARD HERRICK

THE 3RD ANNIVERSARY NUMBER

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VOL. XII., NO. 3.

SEPTEMBER 26, 1908.

PRICE TEN CENTS.

MARTIN BECK, SOLE HEAD OF WESTERN ASSOCIATION

**The Orpheum's Circuit General Manager Takes Charge
of all Bookings. John J. Murdock Retires.**

Chicago, Sept. 24.

The announcement has been made that the deliberations of the prominent Western Vaudeville Association managers, who were in session for the first three days of this week, have resulted in Martin Beck, general manager of the Orpheum Circuit, taking sole charge of all the bookings, giving him command of the largest booking agency in the world.

Thirty-four first-class vaudeville theatres, including the Orpheums, are attached to the W. V. A., all located west of Cincinnati, while the agency supplies an immense number of smaller theatres throughout the West.

The principal headquarters hereafter will be in New York City, all acts for the large time being arranged for there. The ascension of Mr. Beck to the supreme control of the W. V. A. was brought about by the retirement of John J. Murdock as its general manager. The unsettled state of vaudeville during the past two years has divided Mr. Murdock's time between New York and Chicago.

With the large theatrical interests in one combination, Mr. Murdock submitted to the W. V. A. managers a request to be relieved. This was granted.

At the meeting here were present M. Meyerfeld, Jr., C. E. Kohl, Geo. Castle, Geo. Middleton, M. C. Anderson, H. M. Ziegler, J. J. Murdock and Martin Beck.

In addition to the Orpheum theatres, Mr. Beck will now direct the bookings for the first-class Majestic and Haymarket, Chicago; American and Columbia, St. Louis; Majestic, Milwaukee; Grand Opera House, Indianapolis; Columbia, Cincinnati; Mary Anderson, Louisville, also houses in Grand Rapids and Des Moines.

MURDOCK TAKES OLYMPIC.

Chicago, Sept. 24.

The Board of Directors in meeting this week voted to accept the proposition of

John J. Murdock, one of the board, to take over the Olympic, this city, which did not prosper as a vaudeville theatre last season.

Mr. Murdock will take immediate possession, conducting the Olympic as a music hall, with smoking permitted, the policy under his management being similar to that pursued by Mr. Murdock in his successful direction of the Masonic Temple.

Mr. Murdock purchased the interests in the property, it is understood, and will remodel it.

While Mr. Murdock has retired from active participation in the bookings for the Western Vaudeville Association, he will still give some attention to the Chicago end, which has been neglected through his many visits to New York of late.

MANAGER MIDDLETON ENGAGED.

Chicago, Sept. 24.

Geo. B. Middleton of Tate & Middleton, the St. Louis managers, is engaged to be married to Mrs. H. W. Overman. The marriage will occur soon.

WOULD LIKE KYRLE BELLEW.

The New York vaudeville managers would like to see Kyrle Bellew tread their boards, but they can't "see" Mr. Bellew for \$3,000 weekly, said to be the variety price of the late star of "The Thief."

The show has gone forth to the wilds. Mr. Bellew remains on the Big Alley, and some agents have had the temerity to suggest the meagre pittance of \$1,500, but immediately apologized when they noticed the sun commence to set.

DAISY LLOYD COMING BACK.

Daisy (Lloyd) Wood returns to England in December, having contracted to appear again on the Morris time next season.

HOOTED "SALOME" OFF STAGE.

"Salome" was hooted off the stage at Yonkers on Tuesday evening. It occurred at Blaney's Theatre there, where Mlle. Froelich was the "Salome" of the William Morris production.

Yonkers has never been visited by a naked dancer before, and when the craze hit the village, the boys who assemble in the gallery prepared for a good time.

It culminated Tuesday evening. Froelich could not proceed. She retired from the platform and the bill; also the Morris Circuit probably, as it is understood she cancelled all future engagements.

The Morris office attributed the outbreak to "opposition," and the "opposition" said it was just "natural." Business at Blaney's increased three-fold over the same days last week while the dancer stayed.

"SALOME" SLAPPED AGAIN.

St. Louis, Sept. 24.

Well, the St. Louis papers have handed our "Salome" a hard little slap.

"The Follies of 1907," the Jos. M. Gaites purchased property from Flo Ziegfeld, Jr., stopped at the Century this week with Mlle. La Millas operating as the girl who doesn't care what she wears or where she wears it.

Dispatches poured in from New York that Mr. Ziegfeld disclaimed all connection with the production, but that did not affect the attendance.

St. Louis seems to like the show, excepting "Salome." That's fallen a mile, and those "notices"! La Millas is still rubbing the sting out of the spots.

150 HOUSES BAR "SALOME."

Hamilton, O., Sept. 24.

John E. McCarthey, manager of the Grand here and President of the National Vaudeville Managers' Association, has issued an order barring all "Salome" dancers from the circuit. The Association is composed of about 150 small houses in Ohio, Indiana, West Virginia, Pennsylvania and Kentucky. Mr. McCarthey condemns the dance as being against the higher aims of vaudeville. The order seems to meet with the approval of the local patrons of variety, and managers in other cities report that they are satisfied not to play the dance.

BELLECLAIRE BROS.' BIG HIT.

(Special Cable to VARIETY.)

London, Sept. 24.

Belleclaire Brothers, the American "strong" act, opened at the Coliseum on Monday, and scored one of the biggest hits of the season. They are likely to become the fad over here.

GOULD AND SURATT SEPARATE.

Sometimes a press story comes true, and this has happened with William Gould and Valeska Suratt. This week Miss Suratt signed with Flo Ziegfeld, Jr., for the Anna Held show, which will probably open in New York at the Broadway, playing a few weeks out of town prior to that engagement.

Miss Suratt will present her "Three Weeks" dance in the Held production, and it is said she and Miss Held will also give the "Apache" dance. These were intended as numbers for the Gould and Suratt new vaudeville act, booked for Hammerstein's during November.

Mr. Gould will proceed with that act, securing another partner if Miss Suratt does not return.

COURTLEIGH FILLS IN.

William Courtleigh and Co. in "Peaches" will fill in vacancies on the Morris bills occasioned by the desertion of Howard and Barrison. Mr. Courtleigh may remain in vaudeville but a short time, having a legitimate engagement under consideration. "Peaches" will appear at the Lincoln Square Monday.

MOZART TIED UP.

Binghamton, Sept. 24.

Edward Mozart's Bijou in this city is tied up in the courts. An agreement permitting prize fights to be held in the theatre was contested by Mozart, who just recently came into possession of the house. He claimed all rights of a lessor, and denied knowledge of any previous provision interfering with him.

The prize fight promoters threw the matter into court where it is at present. Until settled, the Bijou will remain closed. If Mozart receives the decision, vaudeville will be resumed.

MERGER PROMOTORS CLAIM 80 PER CENT. OF ENGLISH HALLS

Macnaghten's and Broadhead's Now Reported to Be only Circuits Outside Proposed Consolidation.

(Special Cable to VARIETY.)

London, Sept. 24.

From all appearances, the merger of the English vaudeville managers is drawing to a close. Oswald Stoll, who promoted it, now claims eighty per cent. of all the halls, and this week's developments indicate a partly new line-up of forces.

The booking plan for the combined forces will be modeled after the United Booking Offices.

Report says that Moss-Stoll, Barassford, De Frece, Payne and Gibbons are in the deal, while Macnaghten's and Broadhead's circuits, with the Empire, Palace and Alhambra, London, will remain independent.

It will not be accepted that the Barassford houses have gone over to Stoll until an official announcement to that effect is given out.

The position of the Tivoli and Oxford is not defined. They are Henry Tosier's halls, and practically in the Payne syndicate as far as booking is concerned. Will Collins, formerly of the Moss-Stoll forces, is now with Tosier, having lately severed his former connection.

The Macnaghten-Broadhead houses, with the London halls mentioned as independent, all prominent, could put up a fair fight against the merger. With Barassford, the opposition would be considerably stronger. Well-informed variety people here say Barassford can not afford to link himself with Stoll.

The artists-agents' warfare continues as strongly as ever. There will be a good-sized change in the agency situation in England when the merger deal is finally accomplished.

OPPOSITION COMING IN MONTREAL.

Montreal, Can., Sept. 24.

A very important theatrical deal came to light in this Canadian city during the week, and coincident with it arrived Chas. W. Bennett of the Bennett Circuit.

A VARIETY representative has been reliably informed that the Canadian Pacific is negotiating with the Sohmer Park Company for the purchase of the park as a terminal. Upon this transaction going through, the Park Company will build a big vaudeville house in Montreal, bringing it into competition with the Bennett theatre here, unless some arrangement is made between the Bennett Circuit and the opposition. Just at present, that is not a likely possibility.

VARIETY's informant says that unless the Bennett Circuit is given at least the handling of the bookings for the new house it (Bennett's) will build a large house for the cheaper brand of vaudeville, placing the new building in the east end of the city as a means of protecting its interests in Montreal.

The presence of Mr. Bennett in Montreal at this particular time evidences that the manager of the Bennett Circuit is not resting easy over the Montreal prospect.

It is said the Sohmer Park Com-

pany has no intention or inclination to combine with the Bennett Circuit, and it is already figuring on placing the bookings elsewhere, presumably with William Morris, of New York, although no negotiations with the independent circuit have been opened.

General Manager Larose of the Park Company will not make any admissions regarding his project. Mr. Bennett, when seen, laughed the questions off with a remark he was in Montreal on private business.

The sale of Sohmer Park to the railroad will give the Park Company plenty of available working capital.

LEFEVRE-ST. JOHN MARRIAGE.

Schenectady, N. Y., Sept. 24.

Johnnie LeFevre and Frankie St. John, who recently formed a comedy dancing and dancing act, were married here Sept. 21, while Miss St. John was playing at a local house in a single act. The ceremony was performed quietly before Justice Fairlee, and was to have remained a secret.

The pair will again essay vaudeville as a team with a new act being written by William N. Famous.

UNKNOWN BACKER FOR OPERA.

Washington, Sept. 24.

On Monday "The Golden Butterfly," with Grace Van Studdiford as the star, opens in this city. The book was written by Harry B. Smith, who also wrote "The Second Fiddle" for Louis Mann. Reginald De Koven composed the music.

Everything possible seems to be known about the production excepting who is backing it. That is a profound secret which even Miss Studdiford seems able to keep to herself. A St. Louis brewer is given first choice in the guessing.

WILLIAM PENN SOLD AGAIN.

Philadelphia, Sept. 24.

The William Penn Theatre has been sold again. This is the third sale of the unfinished structure by the sheriff. This time it was to satisfy a mortgage, which with accrued interest amounted to \$21,647.22. It was bought without opposition by Frank P. Prichard, counsel for the builder, P. J. Hurley.

The sale, it was explained, was a mere formality, which was gone through for the purpose of perfecting the title to the property conferred on the builder by two previous sheriff's sales.

REFUNDED \$2,000.

Ithaca, N. Y., Sept. 24.

Manager Max Gutstadt refunded \$2,000, the amount taken in at the box office of the Lyceum from Ithacans who wanted to see Isadora Duncan, the classic dancer.

Cornell College students were particularly anxious to survey Miss Duncan, but she failed to appear Wednesday evening as billed. The company's baggage and scenery came to town in due order, but the star was absent.

ST. LOUIS TALKING.

St. Louis, Sept. 24.

There was some disgruntlement here in the camp of the Bros. Oppenheimer when the latest issue of VARIETY setting forth the uncertain tenure of the Bros. at the new American, came to hand. The fact is just coming out that Middleton & Tate control sixty per cent. of the American booking arrangements, and, it is understood, the present deal with the Bros. Oppenheimer has only twenty more weeks to run.

Middleton & Tate are handling their interests here as if the American were a negligible quantity since the new Columbia cut in. John H. Havin, who is in town, while he will say nothing about the American situation, being more directly interested in the Grand, Imperial, Havlin's and the Columbia, is still putting his hand on the pulse of the situation and giving Frank Tate some sage advice based upon long and intricate experience with the local conditions, which, at present, will bear special watching.

The rumors now are to the effect that were the interior of the entire situation laid bare, a slight connection might be discovered between the Oppenheimer Brothers and William Morris of New York for a renewal of their booking relations which were sadly bumped when Louis Cella (John Ryan, 2nd) "blew up" in the grand scheme to hook the vaudeville business from St. Louis to the seas, either way, and those connected with him have not yet dried out from the drenching.

The rumor further goes on to say that Morris will make a Chicago connection, possibly also in Cincinnati, when he will take on St. Louis if any sort of a reasonable "jump" can be arranged. Mr. Morris is reported to have said that he would book Chicago or a point further west without any intermediate stop as far as that is concerned.

PICTURES IN SAVOY.

Atlantic City, Sept. 24.

Comstock and Gest's Savoy Theatre, which was reported would fill the winter months with acts from the United Booking Offices, started this week to run a picture show with four vaudeville acts. Two shows a day are given. This may be the policy for the remainder of the season. Business is good this week, but it is not known how long that will last.

HUGO MORRIS COMING BACK.

Upon the "Lusitania" leaving Liverpool on Oct. 3, it will have as first class passengers or in the first class department, Harry Lauder, Hugo Morris and The Bogannys, all attached to the Morris Circuit.

Hugo has urged upon Paul Murray, the Morris representative in London, the necessity for him (Hugo) once again to see Broadway. Mr. Murray has evidently agreed to defer his American trip, and Hugo is coming home.

MITTENTHALS TO QUIT?

The Mittenenthal Brothers, owners of half a dozen or more melodramas, may shortly withdraw from the producing end of the theatricals according to a rumor this week. Depression in the popular priced dramatic business is said to be the cause of the firm's retirement.

WRITING ALICE LLOYD'S MUSIC.

Several musical numbers for the new Alice Lloyd show have been written by Schwartz and Jerome, who are attending to that portion of the production instead of Geo. M. Cohan as at first announced. John J. McNally is at work on the book.

The title first given, "The Bonnie Belles of Scotland," will likely undergo a change to shorten it, and the piece soon sent to rehearsal, being presented after election.

Meanwhile Miss Lloyd and the McNaughtons may accept a few intervening weeks in vaudeville around New York City. Pat Casey will look after that.

The Lloyds are comfortably ensconced in a tidy apartment on the Upper West Side during their New York stay.

SIGNS CISSY LOFTUS.

The London office of William Morris made a contract with Cissy Loftus this week for the imitator to play the Morris Circuit for twelve weeks each season during the next three years, commencing Sept. 20, 1909.

Miss Loftus is now in England. No terms were announced.

ODETTE VALERIE AT OPERA HOUSE.

After a long engagement at the Coliseum, London, and following a tour of the Moss-Stoll Circuit in England, Odette Valerie, the dancer, who is now famous abroad, will sail from the other side on the *Lorraine*, Oct. 24, to appear in "Salome" when that production is presented at Oscar Hammerstein's Manhattan Opera House.

Mr. Hammerstein saw Miss Valerie perform in Paris. The Marinelli office closed the engagement.

GEO. ABEL CLAIMS BANKRUPTCY.

In a letter received this week by a creditor of Geo. Abel, of the recently defunct Geo. Abel Transportation Co., Mr. Abel declared he had entered the English bankruptcy courts to escape pressing claims.

Abel deeply regretted the action, according to the letter, and said that someday—perhaps—he would return to America and vaudeville.

HAS AMELIA BINGHAM.

The Morris Circuit announced this week that Amelia Bingham would be a feature in its houses, commencing Oct. 19.

During the past ten days active bidding had been going on, it was reported, between Morris and the United for Miss Bingham. The United was rumored to have placed \$1,500 weekly as the salary the actress could draw down, while Morris was understood to have sent the price up to \$1,750, the amount he is supposed to be paying.

Miss Bingham will appear in four of the big scenes from her legitimate plays.

The Shuberts, who held a contract for Miss Bingham's services, claimed the vaudeville engagement was news to them, their agreement still being in effect.

BRIDGEPORT STILL IN ABEYANCE.

Negotiations between William Morris, Inc., and the promoters of the new theatre being built in Bridgeport, Conn., for the use of that house for independent vaudeville are still in abeyance. Work has not yet been resumed on the building.

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Vol. XII. SEPT. 26. No. 3.

The Lyric, Newark, a Morris Circuit
house, opens Oct. 5.

R. A. Roberts will open on the Morris
Circuit Oct. 4, 1909.

The Grunathos, the foreign acrobats,
sail for home Nov. 12.

Jessie Roe, the stenographer, has re-
turned to the Casey Agency.

Charles Williams has been appointed
manager of Blaney's, Yonkers.

Jimmy Britt wore evening dress, high hat
and kid gloves while in Berlin.

Gus Edwards is playing the Italian char-
acter in "School Days" at the Circle.

"Enigmarelle" opens on the Sullivan-
Consideine Circuit at Spokane Sept. 27.

Col. John D. Hopkins is in New York.

The Lulu Beeson Trio opens Monday
on United time, playing towards the West.

The Hanlons in their latest act "Just-
Phor-Phun" open at Auburn, N. Y., Sept.
28th.

Klein, Ott Bros. and Nicholson and Les-
ter and Miller open at Pantages', Spokane,
Oct. 4.

The Wintergarten, Berlin, proved too
large for the mind-reading act of The
Zancigs.

"The Six Little Girls and a Teddy-Bear,"
out of the Blaney show, has signed with
William Morris.

The Chadwick Trio open at Memphis,
September 28, the first stop on their route
over the Orpheum Circuit.

Jack Norworth's "Six Little Sailors"
with the Bell Boy Trio added, reopens at
the Hudson, Union Hill, next week.

The Lola Lea Earl Company have a
rural comedy called "Aunt Hannah's
Visit," in which it will play vaudeville.

Johnny Johns had to cancel his engage-
ment at Poli's, Springfield, this week,
through illness, "laying off" in that city.

Tom Terris, an Englishman, arrived on
the *Baltic*. Mr. Terris has a one-act
novelty which he may show in vaudeville.

Zoe Giffman, who is to support Caryl
Wilbur in "61 Prospect Street" on the
Morris Circuit, arrived from England this
week.

Mr. and Mrs. Gene Hughes open at the
Orpheum, Minneapolis, Sept. 28. They
will not return to New York until next
March.

Edna May Spooner is playing "The
Devil," at Keeney's, Brooklyn, this week
with five more weeks booked around New
York.

Clare Romaine opens at the Colonial,
Oct. 5. Miss Romaine, known as "Lon-
don's Pet Boy," came in on the *Baltic*
this week.

Frank Moulan and Maude Lillian Berri
open in vaudeville at the Orpheum, Utica,
Oct. 5, in a sketch called "The Hair and
the Heiress."

Tachernoff's Animals reached Boston
yesterday (Friday). The act opens in
Chicago Oct. 12. H. B. Marinelli engaged
it for this country.

Harry Bonnell, formerly a theatrical
newspaper man, will go ahead of "The
Runaways," which opens in Chambers-
burg, Va., next week.

Vardon, Perry and Wilbur will leave
"The Hastings Show" at the conclusion of
the engagement at Euson's, Chicago (Oct.
3), returning to vaudeville.

Lucy Weston sailed on the *Mauretania*
Wednesday. Miss Weston expects to re-
main one month in England when she will
return to American vaudeville.

Klaw & Erlanger's "Little Nemo" opens
at the Edwin Forrest, Philadelphia, Mon-
day, Sept. 28.

George Foster, the London agent, ac-
companied by Mrs. Foster, will arrive on
the *Lusitania* Oct. 9.

The Gans-Nelson fight pictures hold over
at Hammerstein's next week. "The
Naked Truth" headlines the show, the first
top feature to follow Gertrude Hoffmann.

Following a successful opening at the
Folies Marigny, Paris, France, Sept. 1. The
Kratons, colored, American hoop rollers,
were booked for an additional year on the
Continent at an advance of salary.

Ruth Reynolds (Mrs. Thomas Glenroy)
has been playing the soubrette role with
"McFadden's Flats," having been called
from the chorus ranks to take the place of
the regular soubrette when the latter was
taken ill.

The Family, Chester, Pa. (Boom &
D'Esta, managers), opened Monday with
Mr. and Mrs. Edward Esmonde, Dorothy
Arville's Troupers, Heim Children, Zeda,
Cunningham and Marion, Kretore, and
Walter Boothman.

Richard Melchien will be the leading
man of the latest sketch written by Ed-
mund Day, which the producing depart-
ment of the Orpheum Circuit will present
Oct. 5 at the Bijou, Orange. Charles Fele-
ke, of the producing department, is stag-
ing it.

Melville Stewart and Genevieve Findley,
English folk, will be in the cast of "The
Trusty" when that Orpheum Circuit pro-
duction appears on Oct. 12 for the first
time. The others in the company are John
Gorman, Frank Jamieson and Arthur
Sprague.

One Mortimer Snow is seeking an op-
portunity for carrying out an idea for a
spectacular vaudeville production founded
in biblical incidents somewhat on the "Ben
Hur" order, Snow appearing as Christ.
Jenie Jacobs is presenting the idea for the
consideration of the vaudeville magnates.

The advertisement of Rawson and
Clare on the street "drop" at the Murray
Hill Theatre is very prominent. It reads:
"See Rawson and Clare in the 'Bon
Tons.'" Horrible thought! Supposing
the Murray Hill audience couldn't "see"
Rawson and Clare.

Capt. Geo. Auger in "Jack, the Giant
Killer," now abroad, has canceled the
thirty weeks held of Western time which
should have commenced Sept. 27 at the
Orpheum, St. Paul. Capt. Auger remains
in Europe. Harry Tate's "Fishing" will
take up the vacated route.

Leo Carrillo, VARIETY's cartoonist, who
is playing the Orpheum Circuit, is turning
his talent for sketching to good account in
the interests of the local press representa-
tives in the towns where he plays. The
local dailies have been printing a series of
cartoons touching on the current campaign.
The Omaha Bee last week used one by
Carrillo every day.

Its "Katheryne" Quinn, hereafter when
you address Lykens & Levy's office man-
ager. "Kittie" used to be good form when
she wrote letters at Jack Levy's dictation.
But since then Katheryne has grown in
stature and wisdom. Now she writes most
of the letters herself. Also the gold letters
on Miss Katheryne's office read "Private
Secretary."

Jos. H. McShane, of the Ted Snyder Mu-
sic Publishing Company, is recovering from
injuries received last week in an accident
at Coney Island. He was singing one of
his firm's songs when he fell, breaking his
leg. He was carried to Henderson's and
put in care of a doctor. Henry Waterson
looked after the injured singer.

The Orpheum bill in Brooklyn next week
will be mainly composed of the present
Colonial program. Both are Percy G.
Williams' houses. No increase of the qual-
ity of the show there through the opening
of The Fulton (Morris) will be made, it
is announced at the Williams office.

Lillian Wright, formerly of Brown and
Wright, opened last Monday at Corum-
bega Park, Boston, in her new act called
"Lillian Wright and Boys." Immediately
following the first showing, the act was
engaged as a special feature with Robie's
"Knickerbockers" for the next two weeks.

Edna M. Purcell, a member of Frank B.
Carr's "Thoroughbreds," fell during her
olio act at the Empire, Williamsburg, last
week and sprained her ankle. She was
taken to the hospital for treatment and
from there removed to her home. Miss
Purcell will be out of the cast for a
month.

The speedy "Buick" automobile broken
in by Maurice Goodman, attorney for the
United, has been sold by Mr. Goodman
after he had it running smoothly. To
recompense himself for the loss of the ma-
chine, Maurice is growing another mus-
tache. It looks like a real one this time,
but Mr. Goodman exacted a promise not
to talk about it.

John E. McNamara, manager for "Fol-
lies of the Day," Barney Gerard's Western
Wheel burlesque show, has hit upon a novel
billing scheme. Last week, before the show
was due to play the Monumental, Balti-
more, he covered the town with handbills
printed in "Yiddish," descriptive of the
merits of the attraction.

Silbon's Cats, booked for the Orpheum
Circuit, through the Marinelli office, will
arrive in Philadelphia Oct. 18, opening
Oct. 26.

E. J. Whitehill, formerly of the Clevel-
and *Plaindealer* appears at the Bijou,
Perth Amboy next week as a Hebrew im-
personator.

The Three Joscarrays commenced an ac-
tion this week against the United (as
liable under the K. & E. contracts) for
about \$275.

The Four Everetts recovered \$261.25
through Zue McClary this week for an
engagement at a Berlin (Conn.) fair re-
cently. Harry Mountford, of the White
Rats, acted for the artists. Miss McClary
booked the engagement.

CONSIDINE COMING NEXT MONTH.

Seattle, Sept. 24.

John W. Considine, chief of the Sullivan-Considine Circuit, will leave for New York City October 5. Upon his arrival there, it is said, there will be developments in the western situation as it is now.

In Seattle, the S.-C. Pantages' and Orpheum Circuit are operating; also the same condition exists in Spokane and Portland, while in Butte, S.-C. opposes the Orpheum alone.

In all four cities, the Orpheum operates in theatres controlled by the Sullivan-Considine Circuit under an agreement, while the Pantages' houses, in conjunction with the Western States Circuit, supposed to be actively opposing Sullivan-Considine all along the line, are booking their acts from east to west under the patronage at least of the Orpheum people. It is quite a complicated situation.

In Seattle, the variety business just now is at its greatest ebb. There seems to be no antagonism on the surface between the three circuits. The Orpheum is looked upon as superior to the other shows. Pantages and Sullivan-Considine are racing very evenly in bills and patronage.

There is a feeling, however, that before the season shall have gone very far, there is going to be a spirited fight made in which all three circuits will be concerned.

The Orpheum has the advantage in theatre and capacity, but from acts coming west from the Sullivan-Considine time, the indications are that circuit is actively "going for" every other vaudeville house in the West.

JEROME AND SCHWARTZ'S ONE WEEK.

For just one week for just one thousand dollars have Billy Jerome and Jean Schwartz agreed to play in Hammerstein's vaudeville house during November.

Lykens & Levy, who induced the writer and composer to accept the engagement, offered more time, but Jerome and Schwartz preferred to "try out" for \$1,000 before going farther in the variety business.

Mr. Schwartz will manipulate the piano with his compositions while Mr. Jerome may parody his own lyrics in the songs. Both announce "song plugging" is barred in the Schwartz and Jerome act. The boys are now in training.

ANNE SUTHERLAND FOR VAUDEVILLE.

Anne Sutherland, the comic opera star, last seen as principal in "The White Horse Tavern," has made known her desire to appear in vaudeville. She has secured a comedy sketch and has placed her future in the hands of M. S. Bentham.

GERTRUDE HOFFMANN'S FINAL DAY.

The long engagement of Gertrude Hoffmann at Hammerstein's comes to a close to-morrow (Sunday) night. On Monday Miss Hoffmann appears at the Grand Opera House in a Shubert production, presenting her "Salome" and "Spring Song" dances; also imitations.

Miss Hoffmann will be featured with the show, remaining under the Shubert management until May next, when she will sail for Europe.

"LIKES IT BETTER EVERY DAY."

When Charles E. Blaney, who is associated with William Morris in the latter's independent vaudeville circuit, was asked this week what his present opinion of vaudeville was (Mr. Blaney having said before the season opened he would await the outcome) the melodramatic magnate replied, "I like it better every day."

Mr. Blaney stated there would probably be an announcement shortly regarding his future vaudeville plans, but at present he had nothing to give out, adding that several of the Blaney theatres over the country were under contract just now to play the Stair & Havlin attractions.

IN A NAMELESS SKETCH.

To-night (Saturday) Harry Corson Clarke leaves the cast of "The Mimic World." Mr. Clarke and Margaret Dale Owen will appear in a nameless sketch over the Morris time.

The billing will read "A Few Minutes with Harry Corson Clarke, Margaret Dale Owen and Company." Prizes may be offered in each city played for the successful suggestion of a title which is acceptable.

MORRIS "SUNDAYS" AT THIRD AVE.

The William Morris office is placing the Sunday vaudeville shows at Blaney's Third Avenue Theatre, which plays melodramas the remainder of the week.

The shows over on the East Side are brought intact from Blaney's, Yonkers, where a Sunday performance is not permitted.

ADA REHAN FIRMLY DECLINES.

All overtures for Ada Rehan's appearance in vaudeville were effectually squelched early this week when Lykens & Levy received a communication from her sister, Mrs. Oliver Doud Bryon, stating Miss Rehan "would not consider vaudeville at any terms under any conditions."

The agents had made a last grand plunge to secure the late Augustin Daly star.

MUSICAL ACT ON BRIDGE WHIST.

A. Baldwin Sloane delivered to Dorothy Tennant this week a one-act musical skit on bridge whist. It requires four people.

Miss Tennant, who was with John Drew last season, looked upon vaudeville, but she may sign with Charles Frohman, leaving Mr. Sloane's piece to others.

KERNAN'S SECOND IN BALTIMORE.

Baltimore, Sept. 24.

The Auditorium, part of James L. Kernan's new million dollar enterprise in this city, opened on Monday with vaudeville, Nat Wills headlining the show.

Kernan also owns the Maryland, the regular vaudeville house of Baltimore. In the advanced announcements sent out by the Auditorium, Mr. Kernan says the first week is a "try out" to catch the overflow from the Maryland. The two houses are situated just around the corner from each other. Business has been good at both.

Jean Kernan manages the Auditorium. The first program ran off better than expected at the Monday matinee.

Charley Johnson leaves the Watson show this week. Snitz Moore replaces him.

BLANCHE WALSH WOODS' STAR.

Blanche Walsh appears to have given up her quest for a vaudeville vehicle. Two weeks ago she was reported as searching about for a suitable sketch in which to enter vaudeville. On Monday of this week Al H. Woods announced that he had placed the dramatic actress under contract to head a company in a new play by Jules E. Goodman. Presumably all vaudeville bets are off.

The title of the play Miss Walsh will star in is "Test," written by Jules Goodman. It is one of the many pieces recently submitted to Miss Walsh by Jennie Jacobs, the agent. Miss Jacobs, in this instance, arranged for Miss Walsh's starring tour with Mr. Woods, having completed all preliminaries on both ends.

GOLDEN PERMANENT MORRIS STAR?

George Fuller Golden may become a permanent star on the Morris Circuit, following his appearance this week at the Lincoln Square, where he occupies the place made vacant on the program through the absence of Howard and Barrison.

During the week Mr. Morris tried to prevail upon Mr. Golden to accept indefinite time in the Morris houses, appearing every other week, resting when not playing. Mr. Golden met this proposition with favor, and if his health permits, will likely accept.

SUNDAY VIOLATION ON HIPPODROME.

A police court summons was served on Sol Manheimer, connected with the Shuberts, on Tuesday, last, on a complaint that the New York Hippodrome, managed by the Shuberts and Max C. Anderson, had allowed a performance to be given there last Sunday evening in violation of the Sunday law. Manheimer was paroled for further examination, and to secure counsel.

The performance upon which the complaint is based was the benefit for the Metropolitan Turf Benevolent Association. A vaudeville program was gotten up by Paul Durand of the Feiber & Shea offices. On Thursday Mr. Manheimer was discharged.

MAUDE NUGENT'S RETURN.

On Nov. 30, Maude Nugent (Mrs. Billy Jerome) will return to vaudeville after an absence of about three years.

Miss Nugent will be placed through her agents, Lykens & Levy, and will present an elaborate act in "one," with several songs, each accompanied by a change of costume.

The latter will be an important item in Miss Nugent's act, the singer having ordered a wardrobe costing \$3,000 for her reappearance. Miss Nugent's songs will all be especially written for her.

"MIND READING" OPPOSITION.

Seattle, Wash., Sept. 24.

The Sullivan-Considine and Pantages' Vaudeville Circuits will come together with a bump here Sunday, when the S.-C. firm will have Chester D'Amon, the "thought transmitter" as its feature at the Star Theatre.

In the Pantages house, John T. and Eva Fay will tell the audience what it is thinking about. The competition to be regarded as the best "dopers" seems destined to be very keen. Both acts have clashed in the East frequently.

WEATHER INTERFERING WITH BUSINESS.

Chicago, Sept. 24.

The weather is interfering with theatrical patronage in this section. Excepting at the Colonial where "The Yankee Prince" is playing to capacity at every performance, all the local houses have been affected. No improvement is looked for until the heat gives way to coolness or rain arrives.

Business at the burlesque theatres has been extremely slow this week, partly attributed as well to the poor shows in town.

The weather is making the theatrical conditions just now all over the Middle West.

CANCELLED WHOLE SEASON'S ROUTE

"The Smart Set," a colored organization under the management of Barton & Wiswell, has had a whole season's route cancelled by the Stair & Havlin office, because of the enmity displayed against it through the South.

The show was to have made an extensive tour below the Mason and Dixon line. It did indifferent business in the early weeks, and at the suggestion of E. D. Stair the Southern time was thrown up. "The Smart Set" is the largest colored organization that has ever toured that territory. All the Texas dates were cancelled and this threw the route into such confusion that the rest of the season was likewise scratched.

The company leaves Savannah next Tuesday and will open in Boston the first week in October. After that a new route will be arranged.

BECK IN MISSOURI.

St. Joseph, Mo., Sept. 24.

Martin Beck and Martin Lehman have been journeying through this part of the country. They visited St. Joe Sept. 18, and Toledo the day following. Although a former attempt of the Orpheum Circuit to establish vaudeville here was a costly experiment, it is rumored Mr. Beck might renew the trial. The former Orpheum stand was the Tootle.

NUMBER DAILY SHOWS REDUCED.

Chicago, Sept. 24.

The first annual meeting of the Southern Advanced Vaudeville Association was held this week at the Piedmont Hotel, Atlanta, Ga. General business was discussed.

At the first meeting about ten months ago, when the various stockholders joined to draw the plans for the enterprise, the Association had twelve houses, each playing from six to eight shows daily. The circuit claims at present about twenty-five theatres in the South, and shows reduced to three or four a day.

HARRY WOODRUFF IN CHICAGO.

The Majestic, Chicago, will be the scene of Harry Woodruff's return to vaudeville, although out there it is a debut, the former star of "Brown of Harvard" having appeared but for two weeks previously in the "twice-daily" division.

Lykens & Levy have placed Mr. Woodruff for three weeks in the West, when engagements at the Hammerstein's and the Williams' houses may follow. He will reappear in "A Bit of Instruction," with one masculine assistant. It is a comedy sketch.

CONTRACT JUMPER REPUDIATED BY THE ARTISTS' ASSOCIATION

Jos. E. Howard Dropped from White Rats' Membership Rolls. Affair May Precipitate Crisis.

On Tuesday evening last at the regular weekly meeting of the White Rats, Joseph E. Howard was dropped from the rolls as a member-elect by a unanimous vote. On Wednesday reports spread that the same meeting also declared against any White Rat appearing hereafter upon the same bill with Howard or Howard and Barrison, but no confirmation of this could be officially secured.

Howard and Barrison were reported during the week as routed for Shea's, Buffalo, commencing next Monday. The act is "laying off" at present.

The rumor that an order for White Rats to "walk out" of a house Howard and Barrison might play in caused much speculation as to the results. In the absence of any confirmatory news on this point, that possibility has been taken as a supposition, the reappearance of Howard and Barrison being awaited with interest.

The failure of Howard and Barrison to appear at the Lincoln Square Theatre last Monday afternoon, after having executed a contract with William Morris, Inc., for a three-weeks' engagement from that date, brought about a commotion in variety circles, which extended to the daily press.

All the New York papers on Tuesday carried an account of how Harry Mountford, Secretary of the White Rats' Board of Directors, had explained to the audience from the Lincoln Square stage the supposed reason for the act's default. Mr. Mountford spoke at both of the Monday shows, concluding his remarks by introducing George Fuller Golden, who received an ovation at each performance. Mr. Golden had arrived in the city from Saranac Lake but a short time before going on in his monologue at the Square. Mr. Golden consented to fill the void in the Morris program when the situation was explained to him.

Holding in his hand the contract signed by Howard with Morris, Mr. Mountford made a strong speech against "The Vaudeville Trust," as he termed the managers of the United Booking Offices, explaining to the audience that no blame attached to William Morris for the failure of the heavily billed headliners to present themselves. While to the lay-folk in the theatre the technical end of the speech may not have been fully understood, the Secretary made it perfectly clear that Howard and Barrison had broken a contract, and the White Rats of America repudiated Howard as a member of the organization. Mr. Mountford's speech in full is given below.

The incident, taken up by the papers, gave to Mr. Morris and the Lincoln Square invaluable publicity of a nature attracting the general reader more readily than anything which has happened since the Morris Circuit announced itself as the vaudeville opposition.

On Tuesday evening what purported to be a statement issued by Howard was sent to the New York papers. In but one or two instances was the statement or any extract from it used. It contained among other things wording to the effect "that

I (Howard) am officially informed the head of this organization (White Rats) admitted to-day that Percy G. Williams is right and William Morris wrong."

This referred to a visit made at the offices of Mr. Williams Tuesday morning by George Fuller Golden at the request of Mr. Williams, who met him Monday afternoon after the matinee at the Lincoln Square. Mr. Golden is not an officer of the White Rats. He is the founder of the order and its first "Big Chief." Fred Niblo is the president and the present executive head of the Rats. Much resentment among artists was felt at the attempt at deception practiced in the "Howard" statement.

Mr. Golden called in his private capacity and while at Mr. Williams' offices was shown by the manager all the data in writing in connection with the affair. Golden examined all the papers, but passed no opinion, according to his own statement on Wednesday.

On Tuesday also, in reply to a question by a VARIETY representative as to the truth of the charge that either he or the United Booking Offices was paying or had promised to pay the salary of Howard and Barrison's for this week to the act if it would not play at the Lincoln Square, Mr. Williams said: "I absolutely deny it, and I will give \$1,000 to the Actors' Fund or to the White Rats if it can be proven there is one word of truth in it."

At the same time Mr. Williams produced for inspection the documents in the case. He showed a "slip" dated Aug. 19, put in the contract department of the United for a contract for Howard and Barrison to play his houses. This is the usual procedure. The slip was marked "entered Aug. 20." Mr. Williams' contract bears date of Aug. 19, with the following words typewritten on a blank space, "With an additional option of weeks." Mr. Williams said the option was exercised on the Tuesday morning after Howard and Barrison's first appearance at his Alhambra Theatre, when they were informed the act would be taken for ten more weeks.

The Morris contract, made for three weeks by Howard and Barrison, also in the possession of Mr. Williams, bears the date of Aug. 20. A copy of a letter written by Howard to Morris, dated Sept. 15, notifying Morris the act would not play the contracted engagement, was also displayed, as was a letter under date of Sept. 18, written Howard by Harry Mountford as Secretary, reciting the facts up to that time, and asking Howard to call on the White Rats to give his version of the affair.

Mr. Williams added: "I have taken no acts from any one, nor will I, and you can say if you will that I shall be very careful not to take any act before, during or after it has entered into a contract with Morris."

William Morris said during the week that Howard had first entered into negotiations with him, and closed his agreement to play for the Morris Circuit, specifically asking thereafter for permission to

play the Williams houses and Hammerstein's. That he (Morris) gave him such permit to play the Williams houses, but objected to Hammerstein's owing to the near vicinity of the American, where Howard and Barrison were contracted for. Howard agreed not to appear at Hammerstein's, said Mr. Morris, but he did so. Morris gave out a statement to the papers in which he said:

Whenever the United Booking Offices believe that its self-constituted license to monopolize the vaudeville field in the East is in the slightest degree threatened, they always attempt guerrilla, underhanded and illegal methods. These tactics go to the extent of procuring the execution of antedated contracts, and when that near-criminal action is unavailing, then by working the alleged blacklist, and that failing, then by spiriting the actor out of the city and agreeing to pay his salary during the period of time that he remains idle in order that he should not perform in a theatre operated by William Morris, Inc.

At the headquarters of the White Rats, Harry Mountford, speaking in his official capacity, said regarding the Howard and Barrison breakage of the Morris contract: "Joe Howard called here on Friday when several of the Board of Directors were present. He stated that were he to appear at the Lincoln Square on Monday an injunction might be issued against him, or some trouble follow. We agreed that we would be present with \$1,000 in cash to deposit in an emergency, and the Board of Directors of the White Rats voted that sum for the purpose. It was then understood that a rehearsal of Howard and Barrison's act would be held on Sunday morning, and we were to send an expressman to Hammerstein's for the act's scenery. We had sent Howard a letter by special messenger to call and state his side of the case, and he called in answer to that."

"The following day Howard came up again. There were present then President Fred Niblo, Director Junie McCree, Major Doyle, Attorney Denis F. O'Brien and myself. In our presence Howard stated the contract with Mr. Williams had been antedated, the 'optional' clause inserted after signing, and he also said Mr. Williams had agreed to pay him his salary this week if he would not play the Morris date (Lincoln Square). A further reason why he should not play for Morris was that he wanted another contract for ten weeks longer signed by Morris himself. This was agreed to by Mr. Morris over the telephone. Then Howard said he also wanted Mr. Morris' wife's signature, and detecting his aim in thus insisting, we again called up Mr. Morris, who said Howard could have as many signatures as he liked. Thereupon Mr. O'Brien and Howard retired to our stenographer's room where Mr. O'Brien drew up another contract at Howard's dictation in the terms made by him. This contract was signed by Mr. Morris and his wife and forwarded to Howard, but not returned."

"Before leaving this office Howard declared, 'I'm a dirty dog, and I've been wrong. I'll play for Morris. You tell him to bill me as big as he likes. I'm going to play, and if Miss Barrison won't, I'll appear alone.'"

"That was the last we have seen or heard of Howard. When we attempted to locate him on Monday we were told he had gone out of the city."

On Monday night last Howard was reported at a show in Brooklyn. He was

elected to membership in the White Rats June 6, 1907, and paid the initial fee of \$10. Howard had not been initiated into the order. It is not unusual among the artists elected to membership in the Rats to receive initiation some time after. On Wednesday Howard stated to a White Rat he would gladly receive an injunction restraining him from playing at Buffalo next week.

This is the first case of a broken contract to arise since the White Rats announced that any member breaking a contract would be severely disciplined. It is also the first instance of an out and out clash between the vaudeville factions, although Morris claims other efforts to induce acts away from him have been made.

Mr. Mountford's speech, as reported by a stenographer present at the Lincoln Square Monday afternoon, was as follows:

Ladies and Gentlemen:

I have the honor of being the secretary of the Board of Directors of the White Rats of America, and I appear here this afternoon to offer you an explanation for the non-appearance of Mr. Joseph Howard and Miss Mabel Barrison, and also to point out the fact that Mr. William Morris, who is interested in and furnishes the attractions for this theatre is doing everything in his power to please you.

We do not want you to think that it was because of any previous arrangements with other managers that Mr. Howard and Miss Barrison will not appear. I am here to explain why. Sometime ago Mr. Howard consulted with Mr. Morris about going into vaudeville, and Mr. Morris immediately signed the contract with him. That contract calls for the appearance of Mr. Howard and Miss Barrison for two weeks in this theatre beginning this afternoon, and one week in the American Theatre, and I may state officially that this contract, of which I have a copy here (showing the paper), is very plain and simple. This contract forbids the appearance of Mr. Howard and Miss Barrison in any other vaudeville houses, excepting those controlled by William Morris, Inc., for a period of four months previous to their appearance here this afternoon. Later Mr. Howard approached Mr. Morris and showed him several letters containing offers for engagements, preceding and following the Morris time, to appear in the different vaudeville houses of the "opposition," the United Booking Offices, St. James building, this city—and because he did not want to stand in the way of the actor Mr. Morris waived the four-month clause which permitted them to play the Colonial Theatre and Hammerstein's theatre up till last night.

I call them the "opposition" and Mr. Morris of the "Independent" vaudeville circuit who is opposing them has a perfect right to spend his own money in his own theatres, and the public has the same right to patronize them and will so long as they return for their money. This is a "Trust" (for there is a "Trust") trying in every way to prevent others from opening vaudeville houses. They have the opinion that they can get other people's acts, the persons in their employment and everything else, but they will find they cannot. They have tampered, and delight to seduce our members and the managers of theatres that the White Rats are interested in. Mr. Morris has learned from other sources that another contract has been signed by Mr. Howard, and Mr. Howard himself confessed it to me and at the time (on Friday night), he assured us he would appear in this theatre to-day, although the opposition had promised to pay him his full salary for three weeks if he would not appear here.

Mr. Howard is a member of the White Rats of America, and as officials of that body we are here to-day to prove to you and tell you about Mr. Morris' good faith in this matter. He promised our Big Chief, Mr. Fred Niblo, and our Little Chief, Mr. George W. Monroe, on Saturday that sooner than Mr. Morris should suffer any damage from the other people he would keep him for ten weeks longer. Mr. Howard and Miss Barrison suddenly left New York last night in secret, but Mr. Morris means to keep faith with you and he has engaged this afternoon a much more expensive turn than Mabel Barrison and Joseph Howard.

I refer now to the founder and the first Big Chief of the White Rats of America, Mr. George Fuller Golden. Mr. Golden reached New York at 1 o'clock this afternoon and Mr. Morris at once assured him if he would not help out. Mr. Golden hesitated at first as his health is poor and because of his unpreparedness and the fact that he had no intention of returning to vaudeville for at least another year, but because of this difficulty and that the public would not think that this management was breaking faith with them, and I know Mr. Morris is trying to keep faith without regard to cost, Mr. Golden heartily consented to fill the gap on the bill in place of Mr. Howard and Mr. Barrison.

I regret Mr. Howard is a member of the White Rats. What they will do with him I do not care to tell, nor do I know at present. But you, the public, who are the managers and the actors will be pleased to know that the absence of these two persons does not matter in the least, as I am sure Mr. Golden will be able to do better than they. I know you will appreciate the fact that this management has been with you all the time, and that you are getting a great bill and doing so best for anyone else possibly could, even if all the opposition's contemptible methods are used. And you will see the appearance of a much better act which is better than have two apes on the stage not true.

ANONYMOUS REVIEWERS.

Road managers of the Empire Circuit have been receiving numerous "suggestions" lately, forwarded from the Cincinnati headquarters of the Western Burlesque Wheel. In addition to the reports furnished the executives of the circuit by the house managers, the "inspection" committee have designated certain reviewers, the identity of whom remains secret. These deputies inspect the different shows, forwarding reports unsigned. The recommendations are in turn submitted to the individual managers as suggestions, there being no directions that they must be followed.

This scheme is followed to offset a defect in the inspection system as now applied. It happens, it has been claimed, that house managers are biased either in favor or disfavor of companies by personal friendships or enmities and the dislike of making enemies among the producing managers.

The fact that under the "anonymous" system the writer of the report remains unknown to the owner of the show makes him free of this feeling, and the heads of the circuit have picked men upon whose candor and skill they can depend.

PATERSON AND SCHENECTADY SPLIT.

After four weeks' trial of Paterson (N. J.) and Schenectady (N. Y.) as week stands, the Empire Circuit last week sent out a new schedule in which both theatres (Electra in Schenectady and Jacob's in Paterson) are allotted only three days each, splitting a week between them.

One explanation is that opposition was threatened. Another is to the effect that Paterson was shown conclusively to have been unable to support a full seven-day stand. The latter is accepted as being the most likely motive for the change.

PUT ON NEW SHOW.

Jacobs & Jermon's "Greater New York Stars" are playing in New Orleans this week at Greenwall's with an entirely new show. When the "Stars" opened in Cincinnati earlier in the season adverse reports were sent in about its merit. Harry Jacobs "jumped" from New York to Cincinnati. A few days later he and his assistants had the company rehearsing two new pieces.

The manager remained with the organization coaching and suggesting until Atlanta. A dispatch from New Orleans Monday gave the receipts for the Monday performances as well above \$1,000. Pat Reilly is the feature of the show.

IRWIN'S LARGE COMPANY.

Chicago, Sept. 24.

Fred Irwin, who was in the city last week with the "Majestics," says he doesn't know the exact number of people carried with the show. Mr. Irwin says so far fifty-eight fares every week have been paid for, and when salary day comes around he has to call the roll.

The company had difficulty in finding adequate dressing-room space in one or two theatres. Several of the chorus were compelled to dress in the hallways, using their trunks for make-up tables.

A new first part is being prepared by Ernest Rackett for the "Majestics." It will be produced in about two weeks.

OFF ON INSPECTION TOUR.

Sam A. Scribner, J. Herbert Mack and L. Lawrence Weber, after a brief trip to Philadelphia, left New York Tuesday for their three weeks' tour of the Eastern Burlesque Wheel, of which they are officers. They will inspect the shows, and where they are not up to standard, will order changes and improvements.

Once they have given directions to travelling managers, the latter will have fourteen days' grace. Then they must submit programs of the new shows to headquarters in New York. These will be compared with the reports received weekly from house managers all along the tour, and as a final checking-up system a special agent will be sent around the circuit to report on the shows individually.

For the rest of the season this agent, who will remain unknown, will move from stand to stand, inspecting shows and reporting back to headquarters.

While away, Messrs. Scribner, Weber and Mack will close the deals for the new Eastern houses to be operated at Minneapolis and St. Paul next season.

FLATBUSH HOUSE PROGRESSING.

Shipments of structural steel, which were somewhat delayed, have begun to arrive and work on the new Casino in course of erection by the Empire Circuit Company in Flatbush Avenue, Brooklyn, is progressing rapidly. The contractors have agreed under a forfeiture clause to turn the theatre over to the Western burlesque bookings by February 1.

PROTESTS TO MANAGERS' ASS'N.

Henry Jacobs, of Jacobs & Jermon, the Eastern burlesque managers, has lodged a complaint with the Producing Managers' Association, in which he sets forth that Ed. Morton, the "coon shouter," has evaded the obligations of a contract entered into last January. At that time, declares Mr. Jacobs, Morton signed a contract binding him to give his services to Jacobs & Jermon during the season of 1908-09 for one of their burlesque shows.

Some months before the burlesque season opened Morton gave to the firm a notice in writing that the contract was cancelled by virtue of a "two weeks" clause. The contest arises partly over this point, the managers declaring that Morton had no right to cancel until after the actual beginning of the season. The Managers' Association, of which Jacobs is a member, supports him in this contention, while the White Rats, of which Morton is a member, interpret the clause to mean that the artist may cancel the engagement at any time after signing the agreement.

Mr. Jacobs declares that he offered Morton an opportunity to buy his release when he first made known his intention of cancelling, and makes his present stand upon the point that he had had special paper printed for Morton, amounting to 3,000 sheets, valued approximately at \$100. A clause in the contract provides that any act or actor cancelling shall be liable for all special paper still unused at the time of his retirement from the company. Mr. Jacobs insists that the amount involved in the printing bill shall be settled before he will legally release Mr. Morton from the agreement. The association has the matter under consideration.

PIERCE'S STATEMENT.

Harrie R. Pierce, former manager for "Uncle Sam's Belles" (Western Burlesque Wheel), takes exception to the charge that he attempted to hold up that organization when it played Jersey City two weeks ago.

"I secured an attachment against the show in Jersey City at ten o'clock Saturday morning and had it served before noon, paying a special fee in order that bonds could be filed and the company would have no trouble in making its next stand. It is not true that I instructed the sheriff to hold back service until the scenery was loaded on trucks and started for the station.

"My attachment suit was not for salary. I have a contract with Isadore Block, of Washington, under which I am entitled to an interest in the show ('Uncle Sam's Belles') and also to all my expenses in putting that show on. It is this that I sued for. My contract with Block to act as manager of the show contained a two-weeks clause, but the partnership agreement, which my lawyer has in writing, did not provide for any cancellation. I have in contemplation a suit for an accounting under this latter instrument.

"My only desire at this time is to set myself right with the Empire Circuit people, who have been led to believe that I purposely tried to prevent the 'Uncle Sam's Belles' company making its jump out of Jersey City."

WILLIAM BONELLI IN BURLESQUE.

Thomas W. Dinkins has entered into an arrangement with J. Bolton Winpenny, of Philadelphia, whereby he will put out "The Wise Guy," played last season on the Western Burlesque Wheel by Edmund Hayes. Hayes made a contract giving Winpenny control over that piece in burlesque for four years, only one of which has been played.

William Bonelli (husband of Rose Stahl) has been engaged by Mr. Dinkins for the company, which opens on the Western Wheel time at Scranton, Oct. 5, taking the route drawn by Campbell & Drew, and exchanged with that firm when the opening of Winpenny's Philadelphia theatre as well as his burlesque show were delayed.

Hayes opened the season this year in "The Wise Guy" in the "Mardi Gras Beauties" on the Eastern Wheel, but was prevented from continuing by injunction proceedings brought by Winpenny.

WOMEN ATTENDANCE INCREASES.

Chicago, Sept. 24.

"Censored Burlesque" and "Clean Entertainment for Self-Respecting People," are the captions employed by Manager N. H. Herrman of the Star and Garter to attract the women theatre-goers who have heretofore thrown up their hands at the idea of visiting a burlesque theatre in this city.

This season the number of women at the burlesque houses has increased. It is evident at the Star and Garter, Empire, Folly and Sid J. Euson's. The improvement in the shows this season is largely responsible.

Hayes and Suit, with a new act, are ready to reappear around here after being away for nearly three years. Wesley & Pincus have the act.

CHOOCEETA ON TRIAL.

Chicago, Sept. 24.

The trial of "Chooceeta," the "cooch" dancer who was arrested recently while appearing at a burlesque house here for "wiggling," commenced Wednesday in the Criminal Court. The dancer was brought on from Cleveland to stand trial. Adolph Marks appeared for her. I. H. Herk, the manager, who was concerned in the matter, is not connected with the present prosecution.

Much difficulty was experienced in selecting the jury. Many clashes between counsel occurred, and these became sensational at times.

The reform leagues furnished the main witnesses against Chooceeta. The important point is of the costume worn by her. The outcome is looked upon as favorable to the dancer.

REEVES LEAVES COHAN SHOW.

Boston, Sept. 24.

Al Reeves, one of the stars with Geo. Cohan's "American Idea," playing at the Hollis Street Theatre, gave two weeks' notice to the management last Thursday of his intention to leave the show. He will stop playing some time next week, when "Bob" Dailey will take up the part, going into New York with it.

It is commonly supposed that Mr. Reeves, having been his own "boss" for something like 25 years, felt the restraint of a manager over him irksome. He is credited with having scored a hit in his role, a very good one.

Al Reeves will return to "Reeves' Beauty Show," now on the Eastern Burlesque Wheel. Andy Lewis, the present feature of that organization, will organize a new company for travel over the same circuit upon Mr. Reeves re-entering the cast.

PREPARING SUIT.

Rankin Jones, general attorney for the Empire Circuit Company (Western Burlesque Wheel), was in the city Monday morning of this week. It was presumed that the purpose of his visit was the preparation of the Empire's suit against Sullivan & Kraus for an injunction to restrain the latter firm from playing any attractions but Western burlesque shows in the Dewey and Gotham Theatres.

It is denied that Mr. Jones agreed with the opposing counsel that the plaintiffs in the matter should bring no further injunction suits before the United States Court for this district, thus restricting themselves to an application for a commission to take testimony before that tribunal.

"We made no agreement," said an Empire Circuit man this week, "that could in any way be construed as binding us to any course of conduct. If we please we may go before the same court immediately with our original suit."

NO MINER-ADLER DEAL.

The deal between the Miner Estate and Jacob Adler, the Yiddish actor, for control of the Grand Street Theatre is temporarily off. It is said on behalf of the Miner family that they stood ready to carry out the negotiations on their original terms, but Mr. Adler at the last minute interposed terms which were prohibitive. The matter may be settled up later, but for the present all bets are off.

REUNION OF "BIG CHIEFS."

At the weekly meeting of the White Rats Tuesday evening all the "Big Chiefs" who have held the office in the order were present.

Geo. Fuller Golden, the founder and first "Big Chief," is playing at the Lincoln Square this week. Ezra Kendall is at the Fifth Avenue, Geo. W. Monroe is at the Casino and Fred Niblo, the present incumbent, returned to New York from his foreign trip last Saturday, when he was met by a large delegation of Rats, followed by a celebration at the lodge rooms.

The reunion of the quartet of Big Chiefs brought together an overflow gathering and a general "large time."

STOCK BURLESQUE EXTENDED.

The season of the stock burlesque company, placed in for an experimental season at the Grand, Los Angeles, by the Orpheum Circuit Company, has had its season extended until Nov. 10. This will make a season of twenty weeks.

It was the intention of Morris Meyerfeld, Jr., to give the company a ten weeks' engagement in San Francisco, and the plan then outlined contemplated stops in Portland and Seattle. Mr. Meyerfeld, however, decided to close the company early in November. There has been no announcement as to the plans for next season.

William Lytell, who has handled the stock productions in Los Angeles, hopes to make some arrangement by which he can hold the company together until spring, when it can play at Seattle during the big exposition there.

ADD PORT JERVIS.

J. B. Morris and Jos. Shea have added Port Jervis, N. Y., to their vaudeville circuit, giving the firm a trio of houses. Its others are at Gloversville, N. Y., and North Adams, Mass.

The newest house is a reconstructed building, and will open about Oct. 15 with 1,000 capacity. Prices will be 10-15-25.

GERARD'S SHOW ON BROADWAY?

Baltimore, Sept. 24.

It is reported that Barney Gerard's "Follies of the Day," at the Monumental this week, may play a Broadway (New York) house.

It is a Western Burlesque Wheel show, and has attracted unusually favorable mention so far this season.

COPYRIGHT INFRINGEMENT ARREST.

Nance O'Neill and McKee Rankin, her manager, were taken into custody last Monday by United States Marshal Henkel, on a complaint drawn by United States Assistant District Attorney Bird, charging they had presented a production infringing on "The Fires of St. John," which is copyrighted in this country. It is a translation from a German play by Hermann Suderman.

The couple were held in \$1,000 bail each and paroled in the care of their attorney, Robert L. Turk.

Miss O'Neill and Mr. Rankin played the piece in San Francisco for eight weeks without molestation. They expected to open next month at the Majestic, New York, in it. The piece has been played in New York City in several languages.

WANT CHANGE IN LICENSE LAW.

The Actors' Union has started its long-promised movement for the revision of the license law under which theatrical agents do business in this State. During the meeting last Sunday of the Central Federated Union of New York, of which the actors' organization is a member, a resolution was passed which will bring the matter up before the annual convention of the Workingmen's Federation of the State in Rochester this week.

The Actors' Union declares that by winning the co-operation of the incoming executive board of the State body it can do a good deal through the union legislative agents to further a campaign for the strengthening of its legal position.

The campaign contemplates the entire revision of the present license law, which is claimed to be very loose in some of its provisions. One item which, it is said, demands a change, is the loop hole the law allows for the charging of a 10 per cent. commission to vaudeville acts. When the prevailing law was first drafted it was made to provide that 5 per cent. should be the maximum commission charged by any agent or agents for all engagements of longer duration than six days. The six was later changed to thirty, and this makes it possible for booking concerns to charge 10 per cent. commission all along the line.

The union will draft a new bill in which will be incorporated provisions to offset this condition among other points.

GUMBLES ROBBED AND BURNED OUT.

While the Gumbles (Mose and Clarice Vance) are happily cavorting over Great Britain their personal property and realty left at home slowly passes away.

Last week thieves broke into the Gumbles' city home, removing everything of value which might be easily carted away. The following day their summer home at St. James, L. I., burned to the ground.



PHIL BENNETT,

THE ITALIAN STREET SINGER AND YODLER. In his original refined singing specialty. Booked solid from Aug. 31, 1908, to May 24, 1909, with the UNITED BOOKING OFFICES. Sole Agent, NORMAN JEFFERIES, 9th and Arch Sts., Philadelphia. THIS WEEK (Sept. 21), KEITH'S, BOSTON.

"CURB" TRANSACTIONS.

The theatrical district has its "curb" as well as Wall Street. The street market is located on the sidewalk along Hammerstein's Theatre on the Seventh Avenue side, and on the evenings when the managers and agents congregate there booking transactions are frequently lively.

One evening this week William Hammerstein, Percy G. Williams and Frank Keeney spent half an hour talking over the future of opposition in the baby borough where Keeney's comes into competition with The Fulton (William Morris).

Mr. Williams and Mr. Hammerstein suggested a number of acts to Mr. Keeney to strengthen his bills, and the latter made memoranda. Keeney booked the Empire City Quartet for Oct. 12 on the spot.

PLEDGE AGAINST BURLESQUE HOUSE.

Toledo, Sept. 24.

The agitation by the churches in this city against the Empire, an Eastern Burlesque Wheel theatre operated by Hurtig & Seamon, is being carried to the extreme.

Written pledges against the Empire have been sent broadcast by the Lucas County Federation of Catholic Societies. Over 1,000 were signed and returned up to last Monday. The Toledo Pastors' Association has endorsed the movement.

The crusade was inaugurated a few weeks ago when the manager of the Empire replied to the Catholic clergy in response to a request to eliminate certain features of the performances that he would conduct his house to suit himself.

Toledo is not large enough to permit of agitation of this sort without affecting a theatre.

TED MARKS' FIRST CONCERT.

The first Sunday concert of the season will be given by "Terence" Marks at the Majestic Theatre to-morrow night, Ted's first stop in this house, having been a pillar at the American for a long time back.

For the premier, Mr. Marks is showing the denizens of the Columbus Circle something right in the variety line. As a headliner Ted has Gertrude Hoffmann, her final vaudeville appearance prior to the legitimate tour under the Shubert management.

Surrounding the star, Mr. Marks has gathered some headliners who are to draw business until the side walls bulge. Among these are Frank Fogerty, The Empire City Quartet, Jeanette Lowrie, Francesca Redding and Company, William West, Bates Musical Trio, Lucy Clark, Smith and Meakin and others.

AUTO, AMBULANCE AND TWO SETS.

"A Man of the People," the latest sketch in which Melbourne MacDowell and Virginia Drew Trescott will appear, will carry a cast of twelve people, an automobile, ambulance and two sets of scenery.

The production will first be presented at the Bijou, Orange, next week. Jenie Jacobs is attending to the bookings.

Jed Prouty will be the resident manager of the new E. F. Albee theatre at Woonsocket, R. I. It will open after election, and probably play vaudeville at the start.

TIN PAN ALLEY JINGLES.

By WM. JEROME.

The writer who paddles from place to place gathers very little moss.

A good advance on a bad song is better than a bad statement on a good one.

The BEST way to write a good song is to write it.

The sweetest music on earth—your first hit on a hand organ.

The song plugger is a necessary evil.

All song writers are not born that way—it grew on some of them.

Loyalty and royalty are two things almost unknown in song land.

One song in a Broadway show is worth fifty on the Bowery.

Did anyone ever see the right set of books?

Notice:—Song writers will kindly keep out of the shipping department.

The old gag: "It's a Stage Hit."

Song writing with some writers is a business—with others it's a disease.

New publishers are breaking out all over the city. There are not as many cases in 28th Street as there used to be.

The new song crop of 1908 looks very promising.

If it's a hit; it's a great song: if it's a failure, blame it on the publisher.

If it were not for the junk the music business would be a great game.

Uneasy lies the head depending on slides for success.

TRYING FOR PATERSON.

Paterson, N. J., Sept. 24.

It is reported that the Mozart Circuit, acting with W. B. Watson, the burlesque manager, is trying to locate a 10-15-25 cent vaudeville house, which will oppose Bruggemann's Empire, booked by the United Offices.

The location selected is said to be in the business district. If completed, the house will be booked by the Independent Booking Office of New York.

Mr. Watson likes Paterson for some unknown reason. He is playing here this week with his company. Whenever the manager rests in Paterson, he concludes to play vaudeville in the town. The report may have emanated from him.

On the Eastern and Western Wheels they say that excepting Sam Dessauer, Barney Gerard, Sam Rice, H. S. Woodhull, Jack Singer, Pete Clark, Abe Leavitt, I. H. Herk and Andy Lewis, Watson comes pretty near being the dandy press agent of them all.

The suite occupied by the Percy G. Williams' staff at the St. James Building has been refitted with new carpets, desks and a "welcome" atmosphere.

LONDON NOTES

VARIETY'S LONDON OFFICE.

418 STRAND, W. C.

(Mail for Americans and Europeans in Europe if addressed care VARIETY, as above, will be promptly forwarded.)

London, Sept. 18.

Conway and Leland will return to the States in November, after an absence of many years. Hugo Morris booked the act for the Morris Circuit.

The Stars and Stripes are waving in the breeze over the Hackney Empire this week. Three American acts occupy the prominent places. They are W. C. Fields, Callahan and St. George and Terry and Lambert.

A curious example (to Americans) of the fussiness of English artists comes in the case of an act that refused to go on at a London hall this week, basing the complaint on the ground that the author's name had been omitted from the program billing. The sketch was not seen by the audience, so the question of who profited by the omission is open to question.

Daly and O'Brien open Sept. 21 at the Bedford for their initial appearance on the Gibbons tour.

Bert Levy, the American cartoonist, quietly gave a "trial" show at the Palace last Monday, and opens at the house on Sept. 28. Levy was neither billed nor programmed, but the applause, almost continuous throughout his novelty sketching act, was enough.

The expected visit to America of Joe O'Gorman, chairman of the V. A. F., and a prominent Water Rat, has aroused a good deal of speculation over here. Mr. O'Gorman has booked no vaudeville time on the other side and the purpose of his trip is a deep, dark mystery.

While you Americans are going wild over the baseball struggle, the Americans on this side are sadly lacking in diversion. Max Ritter, of Ritter and Foster, has a scheme to make American visitors happy. Next year, he says, he will establish a baseball league on the British Isles. If necessary, he proclaims that he is game to hire eighteen huskies and pay them out of his own pocket in order that he may save his homesickness with a diamond contest made to order.

R. A. Roberts, who visits you again in 1909, is topping at the Camberwell Palace. He is showing a comedy protean sketch called "Ringing the Changes." The arrangement has eight changes, all screamingly funny, and the introduction of a dummy made up to represent Roberts is good for innumerable laughs.

Sears, the illusionist, has been held over indefinitely at the London Hippodrome.

Albert Whelan wishes to thank President Roosevelt and the people of the United States for returning his visit by sending the fleet to Australia, where Whelan hails from. He will return to the United States if the money question can be settled upon.

The London "Daily Mirror" prints a picture of Alice Lloyd, saying "The girl who goes to America for \$2,500 weekly." When Miss Lloyd and Tom McNaughton left Euston for Liverpool, they received a send-off that was right. A big crowd wished the couple bon voyage, and a conservatory could have been stocked from the flowers. It was said here the demonstration of good fellowship was the largest of its kind ever offered to an artist leaving for foreign shores.

The managers are watching the Water Rats very closely just now. The recently announced intention of the artists' association to invest money in music hall properties has caught their attention and they are rather puzzled. If the truth were known, they are a bit disturbed at the move.

Lawson and Ayman sail for Australia Sept. 19. They return to England next year, playing in South Africa also first.

Hayes and Wynn have eight weeks more on the Moss-Stoll Tour. Then they go with either Barassford or Payne.

Mrs. Harry Bawn ("My Fancy") laid the corner stone for the Empire, Edmonton, to-day. "My Fancy" is a dancer of note over here.

Marie Lloyd shifted from the Tivoli to the Oxford this week. Harry Lauder still tops at the Tivoli.

Frank Melville is in town. Melville says his visit here is to locate sites for scenic railways and such summer park amusement devices. He will go about the seaside and summer resorts.

"The Divine Amylla" was held over for another week at the Holborn Empire.

PAPER "SOAKING" ACTS.

Cincinnati, Sept. 24.

Two of the best acts on the Columbia's program this week were mentioned by the *Times-Star* in its review of the show as unworthy of even adverse criticism.

This has been caused by that paper's fight against the theatres of Cincinnati, which do not advertise in it. The *Times-Star* increased its rate 25 per cent. The local Managers' Association decided to withdraw all advertising from the publication. Since then the paper has attacked the houses. It is influential, and with the warm weather, has caused a shrinkage in the attendance.

A couple of the theatres placed inserts in the programs informing the audience it did not advertise in the sheet.

Now the *Times-Star* says the attack will be continued by it whether the theatres advertise or no, and until such time as an improvement in Cincinnati's amusements is noted.

Juno Salmo opens at the Tivoli, Bremen, Oct. 16.



NOTES



Martin Beck returned to New York on Thursday.

Bert H. Von Klein has returned to "The Mimic World."

Isabelle D'Armond left the programme at the Hudson, Union Hill, after Monday.

James Brockman will "break in" a pianologue at the Bijou, Orange, next week.

Mildred Gilmore left the "City Sports" in Chicago last week. Controversy over billing.

Miriam B. Sanford of "The English Terrors" is the soubrette of Phil Sheridan's "City Sports."

Charles Drew and Company did not play the Bronx Theatre last week, although programmed there.

The mother of Fred E. West (late of Seeley and West) died at her home in Brighton, Mass., Sept. 12.

Grace Wilson, the singer, is again in vaudeville. Miss Wilson was featured with "The Show Girl" last season.

Beth Stone will play vaudeville, offering a dancing specialty, having left the Lulu Glaser show last Saturday night.

Fatima Miris, the Italian girl booked for the Morris Circuit, is due to arrive in New York to-day on the *Roma*.

Tim McMahon's "Sunflower Girls," his latest act, was given a "trial" at the Lincoln Square one morning this week.

Bart Breen, who has been at Saranac Lake, N. Y., for some months, will return to the Morris office in a couple of weeks.

Mrs. May Alvido, wife of Myron Alvido,

for many years manager of the Standard Theatre, Houston, Tex., died Sept. 11 in Bridgeport, Del.

The Morris office is booking four acts weekly into the Bijou, Easton, Pa. It is a new house, opposing Wilmer & Vincent's Orpheum.

Herman Desco and Lila Best will present "The Girl From Haverstraw" at the Fifth Avenue to-morrow (Sunday). It is a comedy sketch in "one."

Thirty-two applications for membership were received by the White Rats at the last meeting. The increased dues go into effect April 1, 1909.

Taki and Ines, at present on the Orpheum Circuit, open at the Hippodrome, London, next season, when they will present an entirely new act.

M. A. Shea and C. J. Fitzpatrick removed their offices this week from the Gaiety Theatre building to the Feiber-Shea suite in the St. James building.

The Camille Trio leave for the other side on the *Rotterdam* Oct. 20. The act opens in Amsterdam, and has eight months booked abroad through H. B. Marinelli.

Nat Jerome has been dispatched to join M. M. Thiese's "The Rollickers" in Chicago, replacing Lem Welch, who with Will H. Cohan, had the principal comedy roles.

Belle Travers is no longer with the "Rentz-Santley" show, having withdrawn from the organization just before the Milwaukee week. She will join another show.

"The Follies of 1908" close at the New York next Saturday night (Oct. 3), playing Philadelphia until the show returns to the city at the Grand Opera House, Nov. 3.



LONDON OFFICE OF WILLIAM MORRIS, INC.
(418 Strand, W. C.)

The only American Theatrical Agency with a foreign branch.

ARTISTS' FORUM

Confine your letters to 150 words and write on one side of paper only. Anonymous communications will not be printed. Name of writer must be signed and will be held in strict confidence, if desired.

San Francisco, Sept. 12.

Editor VARIETY:

We enclose a copy of a contract issued by the Western States Vaudeville Association on the 25th day of June, 1908, by Wm. Westin, their representative at Denver. The terms and conditions of this contract state that we are to have eight-weeks' work commencing at the Empire Theatre, San Francisco, on July 13.

This contract has been broken, as we have only received three-weeks' work. I went to Mr. Burns, the San Francisco representative, and he told me he could do nothing for us, gave no reason, and, in fact, said plainly he could do nothing further for the act.

Do you think it just that after artists lay out over \$130 in transportations to come thousands of miles on an eight-week contract, they should only receive three weeks? We have the assurances of the managers here that our act made more than good, and that we have given eminent satisfaction.

I only desire to publish this so that others who may be unfortunate enough to get these contracts will know just where they stand and what treatment to expect.

Pierce and Roslyn.

[The copy of contract enclosed between the Western States Vaudeville Association and Pierce and Roslyn contains no cancellation clause. In all other respects, the letter speaks for itself.—Ed.]

Watertown, S. D., Sept. 18.

Editor VARIETY:

You have no doubt heard of "rube" managers, but here is one that has them all beaten.

I am writing this for other artists who may play this time.

This manager (?) has the Orpheum at Watertown, South Dakota. His name is Bacon. Two shows nightly and change act on Thursday.

This is our last week around here, having played eleven weeks before this.

We opened here Monday night to 160 people (two shows), small house but very appreciative.

Bacon was on the stage during the two shows. We were talking to him. The act went good considering the small audience. He did not say anything until we were leaving for the hotel.

He called me back and said: "Say, I don't think I can use your act, it ain't strong enough." I said: "What! are we closed?" He said: "I ain't said I would shut you; but you come back in the mornin'." I am callin' up the booking agent.

Saw him the next day, and he said: "I'm gittin' a team from another agent." I asked him what was wrong with our act; that I thought the audience liked it from the way they encored and laughed.

"Audience," says he; "I don't care a darn what they think. The actors that come in here air to please me; I am runnin' this show house, and I've had a hull lot of actors here. I don't think your act is funny enough fur the front end of

the week, so I didn't know if you would be funnier at the hind end or not."

I showed him where we had been playing this act for two years, and we were never closed.

"Well," says he, "you said in yer letter you writ me that it was a comedy, and I ain't seen yer fall once, or I ain't seen your wife doing any funny things. I know what I want."

I could tell you a great deal more regarding this Rube's idea of running a "theatre." In conclusion will say if you want to please Manager (?) Bacon put on "Razor Jim" or something like that.

I am staying here this week studying Bacon. I see a chance to get up a good comedy act by impersonating him.

Harry Clifford,
(Clifford and Aimes.)

Boston, Sept. 19.

Editor VARIETY:

We wish to inform those who donated towards the burial of the late Mrs. Chester Jordan (known to the profession as Irene Shannon) that owing to the relatives of Chester Jordan claiming the body at almost the last moment, the amount collected, \$55.15, has been turned over to the Actors' Fund by consent of the majority of contributors.

It was impossible to reach each individual. So we placed the money with the Actor's Fund, where it will do some brother or sister professional good in the future.

P. Francis and Mabel Joyce.

Los Angeles, Sept. 18.

Editor VARIETY:

In my statement in VARIETY of recent date I quoted Fonda, Dell and Fonda as presenting a copy of our act. Mr. Dell's reply was that he had used the same in 1901, naming four small Northwestern houses long since out of existence.

I have hunted for over a month, but can locate no one formerly connected with them.

The light effects could not possibly be used in places mentioned. Furthermore, a dark house would not be allowed, nor could these have had the facilities. Our light effects were used from '98 to '00 in the East. A few of those billed with me then are Dan Burk, Armstrong and Nolly, Nelsons, Gardner and Stoddard, Morrello Brothers, Tommy Hayes, The Chamberlins, and others.

Also used part of the light effects in Scotland and England in '96 and '97, played with Bobbie Leo (Leo and Tip), Jack Lowie (Lenhardt and Lowie), Minta and Paul, Joseph Blamphin (Blamphin and Nehr), Alf Glen, and others. (All are now in this country). There can be no doubt that Fonda, Dell and Fonda are a copy act.

Will Campbell,
The Tennis Trio.

Lawrence, Mass., Sept. 20.

Editor VARIETY:

Regarding Mrs. Spooner's statements in VARIETY of current issue, would say the article in VARIETY Sept. 12 was absolutely correct (aside from instead of August read July).

I have no desire to injure Mrs. Spooner nor anyone else, but when I am wilfully misrepresented I am forced to reply. When I met Mrs. Spooner at the 125th Street Theatre I did not say the sketch is no way resembled mine—I purposely "held myself in," as I thought the matter better discussed by my lawyer than by myself in the foyer of a crowded theatre.

When I left the MSS. in Brooklyn I was not told it was useless, but that the decision rested largely with a Broadway firm who had just phoned her relative to a tryout by the stock company of a full version of the play. Her use of lines, transposition of scenes, and entire speeches have been verified and I can prove they are not in the Hungarian version, nor in Mr. Fiske's version, nor in Mr. Savage's version, but are original with me and could have been secured nowhere else but from my MSS.

Had the act continued to play an injunction would certainly have issued. If, as Mrs. Spooner says, and I wish to believe, she did not read my MSS., she was woefully imposed upon by the person (whoever he may be) who adapted her "version."

My play is on file at Washington. I have affidavits as to the use of the lines in question and as I am quite busy playing my version of "The Devil," so far as I am concerned, the matter is closed.

Preston Kendall.

ROCK TAKES WAYBURN'S PLACE.

"Mr. Everybody," with Ed Wynn and Company, a C. L. Waterbury vaudeville production, did not open at Poli's, New Haven, Monday, as scheduled, owing, it is said, to Ned Wayburn's failure to carry out an agreement to handle the staging of the piece.

"The last quarter of the act," says an announcement from C. L. Waterbury & Co., "consists of scenic and property effects which had never been rehearsed. Mr. Wayburn, who was staging the act, had worked out these effects but had never properly explained their exact use to the company."

"He called a rehearsal for 11:30 Saturday night, but failed to put in an appearance until 2 o'clock. Rehearsals could not then go on. Mr. Waterbury took the work out of Wayburn's hands and William Rock was put in charge. It was found that the act could not be placed in shape in time for presentation this week. Mr. Rock is now re-staging the piece, and it will be ready for production next Monday."

ANOTHER AGENCY IN CHICAGO.

Chicago, Sept. 24.

Another booking office has started in the city. It is conducted by J. C. Morris, and known as "The American Vaudeville Association."

Morris recently appeared in a Hindoo act called "Rismore." He is booking everything from "amateurs" to vaudeville theatres in and around Chicago.

COLLINS COMING EAST.

John Collins, of the Western Vaudeville Association staff, leaves Chicago next Sunday for New York.

McIntyre and Heath will hold over next week at the Majestic, Chicago, not playing the St. Louis engagement.

A BIG SHOW IN LONDON.

What \$6,000 is to New York, \$2,500 is to London. A globe-trotter only can tell if this ratio prevails in all things international, but at least it does in vaudeville.

For the week of Sept. 7 at the Tivoli, London, a neat little music hall in the English metropolis, there was a bill which read like a third alarm sensation in shows.

The program was headed by Harry Lauder. Beside him were Marie Lloyd, Bill Dillon, Wilkie Bard, Adrienne Augarde and Company, John Le Hay and Company, Will Evans, Daisy Dörner, Two Arnartos, Leonard Barry, Sam Mayo, Shand, Margaret Ashton and Les Frassetis.

There may have been a few other small turns on the program, but with this array of talent, and what might have been, the total cost to the management was not over \$2,300 for the week, according to "the man who knows."

The Tivoli plays one show nightly, with but a single matinee weekly. Its total gross capacity is about \$5,500.

A comparative bill in names and rank at Percy G. Williams' Colonial, New York City, say, would give the artists a first lien on the property, the monied capacity being insufficient to settle the contracts at the present American market quotations.

But in England, and more especially London, the turns play two, three or four halls nightly, reducing the salary proportionately to each management.

BIG FAIR ATTRACTIONS.

The Brockton Fair, the biggest event of the sort given in the East, opens Tuesday for four days. An elaborate bill of out-of-door feature acts has been brought together for the annual occasion by J. Harry Allen.

The show, to be given on the two platforms and arena facing the grandstand includes The Seven Grenatho Sisters, acrobats; "Three Demons," cyclists; Six Flying Banvards, aerialists; Manuel Herzog's Stallions; Eight Vorlops, whirlwind dancers; Kishizuma Troupe (5), Japanese; Rex Comedy Circus; Speedy, wire walker; Three Clares, gymnasts; Five Kelloes, "Monkey Frolics at the Zoo"; Duffin-Redcays, casting act; Omega, wire-walker; Four Dieke Sisters, equilibristas; Grenado and Fedora, wire artists; Manuel Herzog and Josephine Koubeck, high school horse act; Four Nelson Comiques, comedy acrobats; Sisters Heduric, Elli and Janes, high wire, and Prof. Dewar's Performing Dogs.

"SUNDAYS" RESUMED IN BOSTON.

Boston, Sept. 24.

Last Sabbath witnessed the general resumption in Boston of Sunday concerts. The authorities, who practically closed the theatres on the seventh day last spring, let it be understood that their attitude is now sufficiently modified to permit the giving of an entertainment within restrictions.

Comedy acts of all sorts are barred, as well as "circus" acts, and only talking, singing and musical numbers are permitted. All makeup and costume changes are prohibited and the raising or lowering of a curtain forbidden.

Another concession by the authorities is the granting of permission, withdrawn last spring, for smoking in the burlesque houses. The removal of this order was announced last week.

MOVING PICTURE NEWS

HOW ABOUT FILM RETURNS?

The moving picture trade is just now concerning itself with the question, "what will happen when the time comes for the first return of films to the manufacturers at the expiration of seven months from March 1?" Under the terms of the Buffalo convention renters must give back their films to the manufacturers after they have held them for six months. This agreement went into effect April 1 and the first return shipments are due next Thursday on the reels delivered by the manufacturers when the trade agreement went into effect at that time.

Needless to say the rental exchanges are most unwilling to carry out this program. They maintain that such a proceeding will work a serious hardship upon them and the discussion constantly going on among them bears upon the possibility of evading the issue or securing some sort of concession from the manufacturers.

It is scarcely possible at this time to forecast what will be done, but the opinion of a prominent Association man is worth quoting:

"I believe," said he, "the manufacturers understand that prevailing conditions call for a certain degree of compromise. I am convinced that there is no disposition on their part to force immediate obedience to the letter of the contract. It may be the term of lease of reels will be extended or some other arrangement made by which the renters may hold the films received April 1 for a longer period. Certainly I am sure that there will be no trouble over this detail.

"When the 'leasing' arrangement was decided upon in Buffalo, it was not possible to foresee what conditions would be at this time. We could only guess approximately. Our guesses have not turned out to have been entirely right and therefore conditions prevail which rather react against the renter in this matter. The rental price of film is not as high as we hoped it would be, and the exchanges are not realizing as quickly as might be upon their original outlay. It is this as much as anything else that has aroused the discussion over returns."

NEW EXCHANGE MANAGERS.

New Orleans, Sept. 24.

H. Fichtenberg, proprietor of three moving picture theatres here, has taken over the management of A. H. Swanson's local branch rental bureau. He will conduct the business for Mr. Swanson.

"PALS" IN PICTURES.

Louisville, Sept. 24.

"Pals," Edmund Day's play in which Jim Corbett starred two seasons ago, has been reduced to moving pictures and was introduced with great success at the Hopkins Sunday last. It is now called "Classmates."

The Colonial Four will shortly be seen in a new production, placed in vaudeville by Bissing & Solman, who have taken the singers under their direction. The quartet will appear in a hotel office. "Yearning," a ballad written by Mr. Solman, will be the leading selection, and a novelty lightning change the feature.

CONSOLIDATION IMPENDING.

Whatever the detail that causes the hitch may be, the consolidation of the warring interests in the film trade is still hanging fire.

Rumors have been plentiful that the deal had been consummated whereby the American Mutoscope and Biograph Company, George Kleine, together with its other licensees, the Powers Company, the Armat Company and the Edison Company with its licensees, had entered into an all-embracing trade agreement. As a matter of fact there has been no change in the situation since VARIETY forecasted the coming together of the factions three weeks ago.

In the opinion of prominent renters and manufacturers the consolidation is inevitable, but there are still certain details, the nature of which remain a mystery, that have to be disposed of before the completion of peace terms.

REPORT ON WESTERN AFFAIRS.

At a meeting in New York on Monday of this week the executive committee of the Film Service Association received reports from its Western office of conditions in the trade. The Western secretary (with headquarters in Pittsburg) has recently completed a long trip among the rental exchanges west of his post and examined into conditions. He reported that the association's members were well in line and that there had been an almost entire disappearance of the subrenters who were formerly a distinct loss to the direct buyers of film from manufacturers.

General conditions in the territory canvassed were reported as being favorable to the association, according to the statement of a member of the committee after the meeting.

"YIDDISH" "FAMILY" HOUSE.

Chicago, Sept. 24.

"Everybody works but father,
He stands around in the wings;
Yonkel, he's an usher;
Rivka acts and sings;
Mother takes the money;
Becky sells tickets, too;
Rosie thumps the keyboard,
And Abe is Ballyhoo!"

The first "Yiddish" moving-picture theatre opened on the West Side. It is located on Halsted Street, near 14th, in the Ghetto district. The place is conducted by an enterprising family.

The father, of course, is the owner. The son-in-law is the ballyhoo; a son is the usher, and a daughter manipulates the piano; she wears a kimona. Another helping daughter is the ticket dispenser, while mother looks after the receipts.

The most striking feature, however, from the patron's view, is the daughter-in-law (elect). She is the chief attraction, sings, dances and has a sketch in "Yiddish" with a male partner. The conversation translated would make the English-speaking public blush, but in "Yiddish" double entendre is permissible.

The place is a "family" theatre in every sense of the word. When the patrons file out the proud father-owner asks them if they are "zufrieden"? (satisfied).

MOVING PICTURE REVIEWS

Gans-Nelson Fight. Hammerstein's.

The reproduction of the Gans-Nelson fight, which occurred Labor Day at Colma, Cal., was presented at Hammerstein's Monday, and has since been drawing large crowds. The fight in the original reels is of the full twenty-one rounds, with views of the training quarters shown previous to the commencement of the battle in the ring. All but twelve rounds have been taken out, Hammerstein's reducing the running time this week to permit the show ending at a seasonable hour, the fight pictures winding up the vaudeville bill, the program being one act short the usual number to allow of this. The pictures are clear showing the immense crowd present. The continual "boring in" by Nelson is easily observable. The "knock-out" in the twenty-first round when James J. Jeffries, the referee of the encounter, ordered Gans to his corner reveals that although unquestionably beaten to a standstill, Gans was standing on his feet when counted out. Nelson played for the black man's body altogether, excepting in the final two or three rounds, when he beat him at will wherever he pleased. The pictures will hold the men closely. They hold over for the second week at Hammerstein's, where John P. Dunn, the referee and former match-maker of the Coney Island Club, explains the fight as it progresses. *Sime.*

"William Jennings Bryan and John W. Kern." Fifth Avenue.

Topical interest of course gives this subject its value. It begins with a series of scenes in Lincoln, Neb., the presidential candidate's home city. General views on the Bryan farm follow, the candidate not appearing in these. Then the camera moves into Bryan's study where he is shown reading a book, leaving the house, trip to a political meeting, accompanied by the vice-presidential candidate and finally an enlarged view of both men taken close at hand. Each in turn smiles into the camera and slowly raises his hat. The reel is a Lubin production. All the views are clear and of good photographic quality. *Rush.*

Wifey's Strategy.

An old idea is here again exploited, suggesting that the producers are suffering from a paucity of original plots. The Newlyweds are shown at breakfast. Hubby complains about the cooking, and after a quarrel departs with the determination of getting a cook. Wifey forestalls him by disguising herself in shabby clothes and a grotesque wig, and is employed by her own husband. Then she proceeds to make his life miserable by her carelessness and awkward blunders until in his rage he seizes her by the hair to throw her out and, "presto," the wig comes off and wifey stands revealed. The reel ends with the couple happily reconciled and clasped in loving embrace while firemen come to pour water on a dinner which is burning to cinders on the gas stove. There is not a great deal of novelty about the subject, but it is well laid out and acted and amused. *Rush.*

"Paris Fire Brigade." Fifth Avenue.

A battalion of perhaps forty Paris firemen are used in an interesting exhibition of skill. At the word of command they swarm up walls and descend in platoons from the top of a high frame. Gymnasium training is then shown, although there is a suspicion here that a troupe of professional acrobats and gymnasts was employed. For the finish two score are put through setting-up exercises, keeping so exactly in unison that there is a suspicion of faking aroused. The Fifth Avenue audience appeared to find the reel entertaining. *Rush.*

"The Power of Labor." Chicago.

There is a lapse of 15 years between the first scene and the most important incidents in this sensational subject, by the Selig Company. The first *fade* two burglars arguing over booty, one slashing the other with a knife and leaving him for dead. The next picture shows the office of a large factory 15 years later. The younger burglar, through unscrupulous methods, has risen to the superintendency of the mills. His face is covered with a beard. The owners are in Europe. During their absence, without notifying them and in order to gratify his desire for more money, he makes a sweeping reduction in the salary of the men. It causes a disturbance. At this juncture the son of one of the owners, a college youth, arrives with a cable from his father with instructions to put the young man to work. The son and the pretty daughter of the foreman have been sweethearts since childhood. Another scene shows noon hour at the mills. The son pleads with the superintendent on behalf of the men. The latter defies him. Fearing the young man will cable his father he engages three thugs to put him out of the way. The youth is drugged and placed in a cart with coal. Just as he is about to be thrown into the furnace, the girl throws the switch, in spite of the villain's efforts to prevent her, and saves his life, unbeknown to the superintendent, who cables to his father his son was murdered. The owner eventually returns, and when the arch villain describes how the young man was murdered a dramatic scene ensues. The superintendent is exposed and arrested. A meeting between capital and labor is arranged, and all ends happily. The story could be woven into a tense melodrama. It is stirring with all the characters finely drawn. It is really a dramatic triumph.

Frank Wiesberg.

Albert Sutherland, the agent, is also the producer of "The Devil" with Preston Kendall, "The Patriot" with the Le Brun Trio, "The Lion and the Mouse" with Dell Le Louis, and "Too Much Sympathy."

Harry Brown, the old time comic opera comedian and the original Lorenzo in the American production of "The Mascot," will try out a new sketch called "The Toymaker" in Fall River next week. After that he will play the William Morris, Inc., time if the vehicle proves worthy of his efforts.

CIRCUS NEWS.

"GOV." ROBINSON ELOPES.

Clarksville, Tenn., Sept. 23.

Evading relatives who sought to prevent the wedding, "Governor" John Robinson, the millionaire circus manager, yesterday married Maude Logan, a trained nurse who has been his constant attendant for some months. The bridegroom is seventy-five years old; the bride but twenty-five.

The wedding took place in the "Governor's" private car with the show. The witnesses were Lillian Robinson, a niece of the circus man, and E. C. Cullen, assistant manager of the circus.

Monday night the "Governor" made an unsuccessful attempt to secure a marriage license in Hopkinsville, Ky. He was prevented by Horace Stevens, a relative attached to the show. Stevens suspected that the "Governor" might try to have the ceremony performed in Hopkinsville, and during the day went to the local license bureau and told the clerks not to issue a permit. Relatives, he said, were opposed to the marriage on the score of the "Governor's" advanced age and precarious health.

When the officials refused to give him a marriage license later the circus man flew into a rage. The license under which the marriage was performed here was obtained yesterday by Cullen.

While the ceremony was going on relatives of the bridegroom were racing toward Clarksville by special train in the hope of preventing it. Judge Howard Ferris and John Robinson, Jr., arrived from Cincinnati three hours too late.

Miss Logan has traveled with "Gov." Robinson this season. The circus man was subject to attacks of heart trouble and never left home without a doctor and trained nurse. During his trips to New York on business the physician and nurse were scarcely ever out of call.

A CIRCUS' BAD DAY.

(From the Hagenbeck-Wallace "Stake and Chain News.")

A town is judged by the circus folk
By the way the circus fares;
A place is "pop," the people are "broke,"
When the boys can't sell their wares.
A city is "bum," the people are dumb,
And show folks "Keep Away,"
When the towners fail to come
And the circus has a bad day.

The men are sore; the women cross;
The comedy is seldom funny;
Workmen even fear the bow,
When the show doesn't get money;
The ticket sellers are always blue,
The clowns are never gay,
Pleasant things are always few,
When the circus has a bad day.

The man with a comp is frowned upon,
The men with a bill is roasted;
The 34 hour man is glad to be gone,
Leaving a town of which he boasted.
The sun never shines so bright,
The hours do not flit away,
It's easy to see no heart is light,
When the circus has a bad day.

The performances don't run well,
The band does not play in tune;
"The big act takes," "the rider fell,"
"The lunch was rotten at noon."
The showman growls till he's in a rage,
Even the lions keep roaring away,
The bookkeeper even blots the page,
When the circus has a bad day.

The outside ticket sellers are glum,
The candy stand men are fretful;
The balloon men find solace in rum,
The confection men are forgetful;
The tubers are not near polite,
The announcer has less to say,
No ginger to performance at night,
When the circus has a bad day.

ALLEGES DISCRIMINATION.

Oklahoma, I. T., Sept. 18.

The Ringling Brothers and the Sells-Floto people have locked horns in this territory, and the fight which has up to now taken the form of opposition billing promises to get before the Interstate Commerce Commission. J. N. Tammen, of the Sells-Floto Circus, declares that he will bring a complaint before that body charging that the railroads of the South are discriminating against independent circus men and in favor of the Ringlings.

The two shows played Oklahoma on the same day, Sept. 21. The Sells-Floto show reduced its prices to twenty-five cents, as a result turned people away at two performances. Immediately after this stand the Sells-Floto route was changed with the intention of getting into the Ringling towns two days in advance of the opposition.

At the same time application was made to the Railroad Commission of Texas for the issuing of "emergency orders" directing certain railroads in that territory to carry the Sells-Floto outfit. It was asserted that the Ringlings were enjoying a "shut-out" on these roads.

Speaking of the affair Mr. Tammen said: "We are in it now for a fight to the finish. Our Mr. Webber will be despatched to Washington, and we have presented our case to influential Senators and Representatives from Colorado. Backed by these men we propose to go before the Interstate Commerce Commission and have this matter of railroad discrimination in favor of the 'circus trust' thoroughly threshed out."

"We are asking no quarter and giving none. Next year the Sells-Floto show will be increased to a forty-car organization, and we will then be more than willing to hook up against the Ringling people for a finish fight."

During the stand here the Sells-Floto show distributed big handbills headed in a big black line "CIRCUS WAR, \$1,000,000 will be spent to force a square deal—The Public Gets the Benefit."

ADDING ACTS FOR CHICAGO.

When the Hagenbeck-Wallace Circus commences its two weeks' engagement at Chicago, Oct. 5, there will be added to the roster temporarily The Seven Merodias, bicycle; Jesse Keller Family, bicycle; Ten Kuduras, Japs; Kramer Trio, aerial, and the Stubbenfeld Trio.

After Chicago, the circus will travel south, closing its season about Nov. 15.

H. B. Marinelli booked the additional acts for Chicago. The Japs follow the engagement with another at the New Hippodrome, procured through the same agency.

FREEMAN IN CHICAGO.

Chicago, Sept. 24.

W. W. Freeman, of the Ringling Brothers' forces, returned here after an absence of one year. Mr. Freeman will remain in the city until next month, when John Ringling is expected from the Coast with the Barnum & Bailey show.

PARKS AND FAIRS

Chicago, Sept. 24.

It is denied by Aaron J. Jones, secretary and treasurer of "White City," in Chicago, that that summer park will remove from its present location. It was rumored that "White City" would go to 79th Street. Mr. Jones says there's nothing in this. The "White City" lease has six years yet to run, with an option on ten more after the expiration.

Knapp's Millionaire Band of forty soloists will give Sunday night concerts in New York City. John Graham will direct the tour.

M. E. Robinson, of the United Booking Offices Fair Department, says acts are now being placed under contract for the summer season of 1908, and many fairs have also been taken in for that time. The Fair Department is yet in the throes of organization, but Mr. Robinson reports rapid progress, stating it was not the intention to take an active interest in the bookings for this summer, the plan of incorporating fair bookings with the other divisions of the United having been arrived at too late to do that successfully.

What will go down in summer park history as the worst season on record is drawing to a close, for which many managers are devoutly thankful. The records will never evidence what a disastrous year 1908 has been to the outdoor amusement purveyors from the smallest to the largest, and more so the latter.

"Creation" at Atlantic City, recently opened down there, has an immense sign outside the entrance reading "This is not a moving picture show." From appearances the throngs passing the door were indifferent to what it was.

Paris is to have a "Midget City." It will open next April in the Jardin de Aclimation. H. B. Marinelli is financially interested.

Frank Melville, the park promoter, is in Europe. He will be away for several months engaged in furthering a new enterprise the nature of which remains secret. Mr. Melville has retired entirely from the summer parks at Camden and Bayonne, N. J. Both are in the hands of a receiver.

Fred M. Barnes, the Chicago fair agent, has closed contracts for \$72,000 worth of attractions to play in Florida during January and February, when the circuses he has annually booked occur.

New Orleans, Sept. 24.

A company has been formed, capitalized at \$15,000 for the purpose of remodeling the building and grounds, formerly occupied by the Coliseum Skating Rink, into a summer park. The rink itself will be a theatre. Alex. Spencer, former musical director at "White City," is the man behind. "White City" closed Sunday, Sept. 8th, showing a loss on the season.

The New York Electrical Show for 1908, of which Thomas W. Edison is president, will be held at the Madison Square Garden, New York, early in October.

MARDI GRAS BEAUTIES.

The present nameless two-act piece utilized by the "Mardi Gras Beauties" will need a vast amount of attention before it can be classed as good burlesque entertainment.

The first act is identical in the main with the opening of the "Morning Glories." It deals with the selling of a hotel by misrepresentation to an unsuspecting Irishman, who is blinded by the wondrous tales of its earning capacity; an old story, anyway.

The second act holds nothing excepting the bunco man, repentant, returning the Irishman's money.

Edmond Hayes is featured above even the name of the show, and the entire responsibility rests with him. He is the only principal who has anything of importance to do, excepting James Collins, the "con" man. The comedy consists mainly of dialogue between the two, made funny through Hayes' method. Much, however, is tiresome.

The two best bits are the burlesque drama and the supper table scene. The former is screamingly funny. The dinner scene is also very funny but exceedingly rough. Some of the business is not of the drawing room brand, such as blowing crumbs out of the mouth in other's faces. There are one or two other bits that should be modified.

Sixteen girls are employed in the chorus, for the most part of the weighty sort (not truck-horse, however). They work fairly well and look extremely nice, regardless of the handicap of old and soiled costumes. There must have been a run on the cotton mills when this bunch started to buy hosiery. Not a pair in the outfit that even looks like silk.

The numbers, were they properly costumed, would be all that could be desired. "Are You Sincere?" led by Harry Francis, received several recalls. "Sahara" was also pretty, led by Marie Jansen. "Mum Is the Word" has a chorister, May Sheldon, at the head, and is the big number of the show. Miss Sheldon deserves special mention. She has appearance and a voice a long way ahead of the burlesque standard. A yellow cheese-cloth dress with blue shoes and stockings worn by her make up a cruel combination.

The number in which the girls appear in tights is featured on the program, and were the costumes up to the girls it would deserve the attention given it.

Harry Francis, aside from Hayes and Collins, is the only other principal among the men. He has little to do, but sings a couple of songs capably. Miss Jansen, only female principal, is not prominent. She is a striking looking blonde, dressing quietly and attractively. Much more or her would be welcomed.

There is no olio, but several acts are introduced at intervals. Blanchard Brothers and Randolph, a straight musical organization, fit in nicely. The music, excepting the finish (when the cornets are employed) is uniformly good. The selections could be brought more up to date. McDervitt and Kelley danced themselves into favor.

Dash.

Billy Morris, the minstrel man; Bertha Sherwood, of Miner's "Americans," and Ollie Metz, of Lottie Williams' "Tom Boy Girl" Company, have formed a vaudeville combination.

NEW ACTS NEXT WEEK

Initial Presentation, First Appearance or Reappearance in or Around New York City.

"La Petite Review," Colonial.

Anna Blanche and Company, Colonial.

Fred Lindsay, Colonial.

Ellis-Nowlin Company (New Act), Colonial.

Barry Lupino, Lincoln Square.

Niblo's Birds, Fifth Avenue.

"In the Latin Quarter," 125th Street.

Dorothy Morton, Keeney's, Brooklyn.

Yamamoto, The Fulton, Brooklyn.

Ward Brothers and Company (New Act), Hudson, Union Hill.

Maude and Sydney Wood, Blaney's, Yonkers.

Blanche Baird, Blaney's, Yonkers.

Keen, Blaney's, Yonkers.

James Brockman, Bijou, Orange.

Chas. Drew and Company, Bijou, New Brunswick.

Alice Davenport and Company, Bijou, Bayonne.

Barbeau Family, Bijou, Perth Amboy.

DeVine and Van Cott, Bijou, Perth Amboy.

Edward J. Whitehall, Bijou, Perth Amboy.

McDowell and Trescott (New Act), Bijou, Orange.

Daisy (Lloyd) Wood.

"The Last of the Lloyds."

Songs.

25 Mins.; One or Two.

Lincoln Square.

It will be "Daisy Lloyd" ere long in all probability. This sister of the Lloyds can uphold the family distinction over here. There is no further necessity to smuggle the "Lloyd" in between brackets. "Lloyd" is potent on a show bill in America. Just how much value the name has will never be known now, since the only one with an opportunity to test it, Daisy, did not do so. Had she appeared as "Daisy Wood" this week and "Daisy Lloyd" next, the change might have afforded a clue. Still, this sister of the Lloyds is doing very well on her first American appearance, singing five songs Monday evening besides dancing very prettily. "Whistle, and I'll Wait for You," an American number, proved the star. It is the catchiest kind of an audience song. Everyone who can pucker up just can't help joining in the invitation-to-whistle chorus. Miss Daisy's next best is "Paddling," and would be a more attractive number were the singer to costume it at least as a "kid." Monday she work an ankle-length gown. Even the novelty of removing her shoes and stockings on the stage did not improve the looks of the overlong dress. Daisy was also underdressed along her legs with light-colored hosiery for the next song. Since "Salome" New Yorkers want theirs bare, so Daisy had better get down to the pelf. The three other songs, "Stop the Flip-Flap" (very English and slow), "Automobiling" (not English, perhaps, but slower), and "Hop It" (more English) will not start anything. "Hop It" is the best of the trio, "Automobiling" the worst—for Miss Wood. In "Hop It" Daisy is most becomingly dressed in green. A

NEW ACTS OF THE WEEK

George Fuller Golden.

Monologue.

27 Mins.; One.

Lincoln Square.

George Fuller Golden reappeared in vaudeville unexpectedly on Monday at the Lincoln Square as recited in the news columns. Mr. Golden hasn't forgotten how to monologue. Walking upon the stage in his "Saranac" costume, George explained how he lived in the woods, and in the most natural way in the world just simply carried his audience along in his talk with considerable new material, probably a great deal of momentary improvisation. He had the audience screaming. Some very toughened "regulars" who has heard them all pulled down many a hearty laugh from Mr. Golden's scintillating points. And Mr. Golden can make his points. He is a natural humorist. Never did it become more evident than in the encore where, from a semi-philosophic chat, he exited upon the edge of an abrupt point, leaving a wide howling gale of laughter rolling over the auditorium. You who realize George Fuller Golden know, and you who don't should have "caught" him this week. *Sime.*

Ezra Kendall.

Monologue.

17 Mins.; One.

Fifth Avenue.

Ezra Kendall is the smooth, unctuous story teller as of old, but his present equipment of material falls far short of the mark. About the only thing that won anything like a hearty response was the old patter, dealing with the Pullman dressing room where everybody washed everybody else's face. Several jingling songs went rather better, but he was by no means equal to the demands of the position he held, next to closing. *Rush.*

Barrett and Belle.

"Dooley's Tavern" (Comedy).

13 Mins.; Three (Exterior).

"New Century Girls."

Tom Barrett and May Belle have a new piece this season in "Dooley's Tavern." In it both make two changes, Barrett entering in a goat-cart, with a live "kid" drawing him, afterwards changing to a grotesque costume in which he brings an immense howl of laughter at the finale in an eccentric dance. Miss Belle is a handsome woman, dressing prettily in the two characters, and the number is a big laughing and applause-hit of the "New Century Girls" olio. *Sime.*

change goes with each song, and after a few performances the young English-woman will make them somewhat more quickly, perhaps. She ought to. Daisy Wood does not look like any of the other Lloyds on the stage. If resembling any, it is Alice for her pretty girlishness. She is magnetic and did finely at the Square. The record of the Lloyds to date in point of merit and public appreciation now stands Alice, Marie, Daisy and Rosie. *Sime.*

"The Van Dyck."

19 Mins.; Full Stage (Special Interior Set).

Colonial.

This is the sketch first shown on this side by Arnold Daly during his short career as actor-manager at the Berkeley Lyceum last season. From its reception at the Colonial this week its adaptability to vaudeville is established. In the early passages the Colonial audience was rather inclined to be bored by the long speeches, but when the action approached its climax they awoke to the melodramatic possibilities of the situation, and finally laughed at the deft sleight-of-hand that suddenly turned impending tragedy to farce-comedy. Some of its humor is deep and elusive. The story is something like this: John Peters, who occupies a luxurious bachelor apartment, imagines himself a musical genius. He composes a little and plays upon piano and violin to the great discomfiture of his neighbors. To his rooms there comes an imposing gentleman, announcing himself as an adjoining tenant, who has enjoyed his musical efforts intensely. Also the visitor claims fellowship with the near-musician and art connoisseur, having himself, as he explains, the "artistic temperament." Peters falls a ready victim to the visitor's praise of his musical accomplishments, and readily consents to become his confidant. The visitor thereupon pours forth a blood-curdling tale of murder and horror and discloses that he is a madman. With his life threatened the easy Peters calls for help. Enter a professional-looking person accompanied by three husky assistants. "I am Doctor Powers," he announces quietly. "Your visitor is a madman who has escaped from my sanitarium. If you will retire we will remove him." The attendants seize the visitor and a struggle ensues during which Peters goes into an adjoining room. The key is turned in the door and the insane visitor calmly shakes off his captors and stands forth with surprising suddenness as a "Raffles." "Get to work, boys," he directs the doctor and his attendants, and under his superintendence the gang of robbers (as they turn out to be) strips the apartment. The exposure of the supposed insane man's motive comes as an almost stunning surprise, for he had worked up a really intense dramatic situation. Therein lies the value of the sketch, for the element of surprise is the thing that gives it life. The early part fairly bristles with humorous points, but there is a question whether the big mass of vaudeville audiences will appreciate the finer points of unobtrusive character drawing. Certainly the Colonial audience gave no visible or audible evidence of finding any point in the sketch until it reached its denouement. Then they laughed as much in amusement at themselves for being hoodwinked as at the humor of the playlet. The sketch is bound to cause talk, and that is enough to make its success certain. Harrison Hunter, as the "insane" visitor played the part with the utmost reserve, but managed to give it force and distinction. Altogether, the introduction of the piece is an interesting experiment. *Rush.*

John T. Kelly and Company.

"One Best Bet" (Comedy Melodrama).

25 Mins.; Full Stage.

Keeney's.

"One Best Bet," John T. Kelly's latest vaudeville offering, is one of those things that just hang on the edge. It is almost but not quite. The sketch has a melodramatic turn but in the main has been designed for the funniments of Mr. Kelly. The designer's name is not given, but whoever it was has not been successful in his designs. There is only one opportunity for comedy of the Kelly brand. This is an incident with a cook stove which the comedian makes very funny. Otherwise it is talk and not of a particularly bright brand. Daniel O'Rourke (John T. Kelly), a bookmaker, has been married but a week to a former chorus girl (Pauline Palmer). The wife receives a letter from a former sweetheart, Ben Barker (Harry English), who has become a race-track tout and general all-around crook, stating he has heard of her marriage and will be in to see her that evening. He arrives in due time and forces the wife to tell O'Rourke that he is her erring brother. Later O'Rourke finds the letter and believing his wife to be in the plot, calls all marriage ties off. He lies in wait for the "brother," who returns in the night with another crook (Nelson O'Brien) to rob the house. O'Rourke overhears enough of the burglars' conversation to acquit his wife of all blame. He puts the robbers to flight and a reconciliation follows. The "crook" character is too severely drawn to do the playlet any good. Mr. English did as well as could be expected with the role. Miss Palmer looked well and played evenly until she was forced to something weightier than "feeding" O'Rourke. Then she became unconvincing. The sketch will probably pass as it stands but judicious repairing would improve it. *Dash.*

Early and Late.

Songs and Talk.

11 Mins.; One.

"New Century Girls."

"Well, forevermore!" That is the new catch expression Early and Late are introducing to New York. After each joke or "gag" one says "Well, forevermore!" The members of the team are called John W. Early and Pearl M. Late. They make no comicalities over their title. As a matter of fact, in their songs and talk they are both early and late. Some of the talk is remindful of Filson and Erroll in the days when that dandy sketch team had family quarrels on the stage. Considerable of the dialogue is new, and all of the songs are. One, a composite on different mixed drinks, is away from everything of its kind, while Miss Late in a "drunk" number is delicious. The pair win out easily with the "New Century Girls," and they do so strictly upon their merits. Both have good singing voices. It is understood this is their first appearance East. It seems funny they haven't been around in vaudeville before. "Well, forevermore!" *Sime.*

Vesta Tilley will not play over here this season. Percy G. Williams held first call on the male impersonator's services in America, but her foreign engagements could not be postponed.

Violet Black and Company (3).
"In the Subway" (Comedy).
 22 Mins.; Full Stage (Special Set).
 Fifth Avenue.

With a few rough places incident upon its early trials smoothed out and the enrichment of dialogue that comes of playing, Miss Black should have a valuable property in her new piece, "In the Subway," by Edgar Allen Woolf. The stage is set with a fairly realistic scene on a New York Subway platform, showing ticket seller and ticket chopper. Stephen Elton (Arthur Forbes) appears on his way to business. While waiting for a train he reads in the newspaper how a sportive college youth is masquerading in the subway as a girl. At this point Bettie Trimble (Miss Black), who has been engaged by mail as Stephen's stenographer, descends the stairs. Neither knows the other's identity. At the ticket window Betty finds she has not the necessary nickel. Stephen comes to the rescue, then remembering that the tale of the sportive college youth said he used these same tactics to scrape acquaintance with his victims, Steve becomes suspicious. Out of this situation and with the aid of a comedy ticket chopper, there is manufactured a quantity of amusing business until complications bring about the disclosure. Twice during the sketch a mechanical arrangement at the back of the stage sends a representation of a rushing train past the platform. It is rather a tame and quiet Subway. The roar and rattle should be increased. Also it should be remembered that Subway ticket sellers wear uniforms. Just now the offering is rather loose, but it has the foundation of a first rate novelty. Handicapped as it was by being placed at the close of the program this week, the sketch fared very well. *Rush.*

George McManus.
Sketching.
 10 Mins.; One.
 Alhambra.

George McManus, whose "Newlywed" pictures have become popular, is making his initial appearance in vaudeville at the Alhambra this week. Of all the cartoonists who have thrown their lot amongst the vaudevillians, two only have been successful. McManus will fall as the many others have. He simply sketches several different heads, using his "Newlyweds" subjects for three. The drawings are well executed and look much better when finished than the usual run. As drawings they will do, but the combination of the whole does not make a vaudeville act. *Dash.*

Selma Braatz.
Juggler.
 14 Mins.; Full Stage.
 Fifth Avenue.

Selma Braatz is making her reappearance on this side at the Fifth Avenue this week, with her pretty specialty unchanged. Simple, well handled work with small spheres, billiard cues and like apparatus makes an interesting routine, aided by the girl's pretty appearance and the illuminated torches on a dark stage furnishes a striking finale. She was given a rather heavy spot for a single act, but made a good impression. *Rush.*

Hyman Meyer.
Pianologue.
 17 Mins.; Full Stage.
 Colonial.

It is difficult to understand how Herman Meyer reconciles a German comedian makeup and accent resembling the familiar burlesque type with a specialty that is otherwise entirely polite. Meyer appears alone and unattended except by a grand piano. He wears a wig and other recognizable signs of the "Dutch" comedian. And then, to the surprise of the audience he sits down at the piano and sings three verses of a song to his own accompaniment, interrupting himself frequently to make side observations that are far from funny. In the same way he started with a fairly amusing idea for a grand opera travesty but defeated himself by having too much to say by way of incidental comment—the comment being always in the German comedy dialect, resembling as observed above, the burlesque comedian method. The finish of the turn is the best. Meyer announces that he has a chicken that can sing. Thereupon he goes through the pantomime of placing the pullet in position on the piano, and, playing an appropriate accompaniment, does a rather skillful bit of ventriloquial work which represents to a laughable degree one's imagination of how a chicken would squawk a tune. It made a ridiculous bit of foolery and the audience laughed heartily at it. This bit of nonsense is the real hit of the act. Meyer has the framework of a real fifteen-minute entertainment, but he needs a coach and censor, and he needs them quick. *Rush.*

Czaress Life Guards.
 14 Mins., One.
 Alhambra.

The Czaress Life Guards did not appear Tuesday evening until 11:15, a poor time for a new act. Nine girls and one man compose the Guards. It is, as the peculiarly spelled Czarine's name would suggest, a Russian organization. They open with a national song, followed by the usual Russian dances in which the man shows to advantage. A well-performed Zouave drill with the bayonet exercises and calisthenics follows. After the drill there is more singing and dancing, a mistake. The songs and dances should be finished at the opening. After the drill, the wall scaling would return better results. The scaling is well done considering that it is done by girls. They do not work for speed in it, making it a graceful maneuver. More speed and more noise would add excitement. The act is not big, but will pass. *Dash.*

GUS. SOHLKE'S PRODUCING CO.

The Gus Sohlke Producing Co. is in the vaudeville field with two large acts for distribution. "Western Life" is nearly in readiness, and the other is being prepared. The latter will feature Clara Belle Jerome, who for the past two seasons has been the principal support of Francis Wilson and Frank Daniels.

Mr. Sohlke is the general manager of the company. His latest visible work in New York is in "The Three Twins" at the Herald Square. That piece is still running at the house from a summer engagement.

Pearl and Yoscu.
Musical.
 14 Mins.; One.
 Keeney's.

In framing up an offering with Rocco Yoscu as his partner in place of Matt Keefe, Tony Pearl has followed the general style of the former specialty. Pearl's ability as a harpist is well known and his several selections were well received. Yoscu looks after the singing end, and while he has a voice of quality it does not seem to fit the harp and bring the good results that Keefe's yodling did. The selections are not entirely suited to vaudeville and this may have been responsible for that in a measure. Each works in the Italian character. The little talk and enthusiastic outbursts of Pearl while Yoscu is singing are diverting. With some working in and a better arrangement of selections Pearl and Yoscu should be as acceptable as Keefe and Pearl were.

OUT OF TOWN

Mullen and Corelli.
Comedy Acrobats.
 14 Mins.; "One."
 Keith's, Philadelphia.

For their new offering, Mullen and Corelli have given vaudeville a very valuable and entertaining number. It is just a bit doubtful what they are going to attempt at the start, but when they get down to the meat, there is some capital comedy and acrobatics mixed in a well moulded routine. It is questionable if vaudeville can boast of a better talking acrobatic act. Mullen secures an unexpected amount of comedy in explaining the difficult tricks performed by Corelli, which brings the laughs and the interest in the tricks together. Playing in "one" Mullen and Corelli should be in demand at all times. Having none the best of the placing this week on a heavy bill, the act went with a rush, and it ought to please wherever seen. *George M. Young.*

"The Patriot" (Operatic).
 25 Minutes; Full Stage.
 Keith's, Philadelphia.

A tabloid opera and about the most pretentious of its kind yet seen in vaudeville is "The Patriot." It is a lyric drama in story without one word of spoken dialogue and telling an imaginary episode in the life of George Washington. Stanislaus Stange is responsible for the book, while Julian Edwards has written a vigorous and dramatic score, which is excellently adapted to the purpose of the librettist, though scarcely consistent with historical accuracy. In the finale, where the stricken daughter dies, she sings "America," the words of which had not been written during Washington's time, and there are other discrepancies which will not bear a captious criticism. Antoinette Le Brun and James Stevens, girl heroine and Tory murderer, two of the principals, with Fritz N. Huttman, who has an inconspicuous part, appeared in vaudeville as the Le Brun Trio. Huntington May impersonated Washington. Four or five other male voices are used in support. The production is a novelty and an ambitious and praiseworthy effort among vaudeville classics. *George M. Young.*

Cadet de Gascogne Quartet.
 11 Mins.; One.
 Orpheum, New Orleans.

The three men and women who make up the act appear in peasant costuming, recalling very much the Basque Quartet. There are excellent voices, especially the contralto, and sing three classical numbers. The act had an enthusiastic reception upon its first appearance here, having opened at Kansas City.

O. M. Samuel.

Myrtle Victorine and the Two Zolars.
Songs and Dances.
 18 Mins.; Full Stage (Exterior).
 Pantages', Seattle (Week Sept. 14).

This act, composed of former members of the Lewis and Lake Musical Comedy Company (now playing in Vancouver), is a prettily dressed character singing and dancing number. The costumes especially are deserving of mention, neither of the trio reappearing in the same dress. Miss Victorine gives an excellent male impersonation, following with a toe dance as a girl, which brought a great amount of applause. The Two Zolars sing "Lazy Moon" in a pretty and appropriate setting. The act made a substantial hit here.

The Markee Family Band (8).
 28 Min.; Full Stage (special setting).
 Crystal, St. Joseph, Mo.

The Markee Family follow the usual routine of bands with the exception that each member plays two or more instruments, making it seem more like a big musical act than a band. The selections were heartily received and two songs were introduced by the youngest member in exactly the right position to relieve the monotony of what would otherwise be a straight musical act. The selections are mostly of the popular variety. The act should be a good feature. *Sketch.*

Geo. Holcombe's Rube Band (15).
Musical Satire.
 30 Mins.; Full Stage (Interior).
 Olympic, Chicago.

George Holcombe's Rube Band made its first local appearance in vaudeville at the Olympic this week. The fifteen members are costumed as "Rubes." Holcombe appears as the conductor to rehearse them. The comedy depends upon discords in the music. The idea seems to be very good, but the act is yet in crude shape, due to newness. It may work out into a very good number. Anna Woodward, a high soprano, is featured with Holcombe's Band, and the final number is the "Lucia Sextet," receiving several encores.

Frank Wiesberg.

"LITTLE JIMMY" LATOURELLE DEAD.
 Minneapolis, Sept. 24.

"Little Jimmy" Latourelle, for many years musical director of the Unique here, is dead. The musician, who had composed several songs and light musical sketches, weighed 520 pounds, from which he derived his sobriquet. He was born in St. Paul thirty-five years ago. For a while he was musical director at the Majestic. He was a member of the Elks, Knights of Pythias and Theatrical Mechanical Association.

WORLD BEATERS.

Though the paper outside the Olympic (Pastor's) this week carries the name and picture of May Gebhardt, who is not with the "World Beaters" this season, it is only the name of the show and manager, J. Herbert Mack, that recalls the "World Beaters" of the past two seasons. There has been a complete metamorphosis, and it is one thousand per cent. for the better.

The pieces are as dissimilar as they possibly could be; the players assume altogether different characters in each, a most favorable contrast even though some are superior in the first to the second and vice-versa, and the comedy in the show along with the musical numbers is away from the path through which all burlesque companies have trod, including those which do not know how to leave the rut.

"Wideawake Slumberland," the first part, should be renamed, and about ten minutes clipped off. It runs over an hour now. Were it cut down, the action would be much more swift. In the "Women's Rights" number, for instance, and a right good idea it is, led by Marie Green and Jay Corey, there is an utter waste of time by having the comedians parody it. Neither was there any plausible reason why Pearl Reid should have been given a single solo without the chorus, unless there is a music publishing cause. Of course, it allowed Miss Reid to change her costume, something she should have done before that, since no well-regulated young woman, soubrette or no, elopes nowadays in a short skirt.

The opening of the first part is entitled to marked mention. It is new for burlesque, where the impression prevails if you make enough noise with the raise of the curtain the audience will believe it's a good show sure. Barring the unnecessary delay, during which the lights are withheld, and the immature manner of bringing daylight into the scene, the opening is cleverly set, both in scenery, arrangement, effects and costuming. "The Shooting Club" is another excellent number. There are many of these, and whether as to merit they are commendable or not (and most are) they are entitled to credit for the enterprise. For the same reason, the author of the opener should be listed on the program. It is a reasonable story, well and brightly written and easily followed.

Miss Reid, the soubrette, is typically soubrettish in looks, sings in a small light voice, and dances fairly, but doesn't overwork herself. The other three principal women, Miss Green, Genie Pollard and Miss Corey all have favorable chances, each taking care of herself capably, Miss Pollard particularly. After exposing herself long and often in tights during the first part, Genie does a noticeable bit as a "tough" girl in the burlesque, although here also she is so anxious to display her figure generously that a "sheath" skirt is worn. Her first appearance in tights is almost funny, the suit being showy and a top hat resting upon a large mass of black hair.

And for Heaven's sake, you Marie Green, unbend! You're not being starred in the New Theatre, and don't try to impress the audience that you are working in burlesque because you have to. A smile will do you ten times the

good that diamond horseshoe on the thigh does. Miss Green is a pretty woman, with eyes poorly made up. She delivers exceptionally well a long harangue, well written, about the Devil and living pictures in the olio. The pictures are the short end of the act, excepting Miss Green's expression "Behold." Perhaps that is a cue, though, for the drop to rise. Speaking of the "drop," do you know, Marie, you are speaking of Hades and pointing to a street scene with advertisements on it?

Miss Green and her tights also remind that in the finale of the opener, a sailor drill, nicely costumed, three women principals stand in front of the lines, hiding from many the evolutions, when they might as well step over to the porch of the house, remaining there until the end.

The melodramatic burlesque is "The \$5,000 Purse," written and staged by Edwin Hanford. It is of a prize fight, in three scenes, the second admitting of the stage being set with a fighting ring aboard a ship for the third. The fight is gotten down to quite quickly, the boxers "faking" the go in goodly fashion. They are Bob Williams and Dave Kutner, probably a couple of "prelim" goers who have fallen into something soft with the show. The fight could be better stage-managed. The knockout arrives in the fourth round, Williams playing the heroic scrapper taking the count twice before effectually landing upon his opponent. This is too quick for men to whom the fight especially appeals. Were the bell to save Williams in the second fall, and hard work recuperating him for a quick finish to Kutner in the fifth, it would be more realistic. Also the seconds should not be Kearney and Van Der Koor, a couple of the principals. Either stage hands or minor members in the cast might act more appropriately there.

The first scene is the arrangements for the fight, where an unnecessary attempt to "double-cross" is indulged in since it is not carried out after for an effect. "The \$5,000 Purse" has been fashioned after "The Star Bout."

There are several good character comedians among the men. The first part holds four "rubes" and one "Irish," the latter James S. Kearney, who rises above all the others in the burlesque as a ward "heeler." Fred Russell is much better as a "rube" at first than as a Hebrew after, but the same character (Hebrew) taken by him in the York Comedy Four blunted his second appearance.

H. E. Van Der Koor as a sort of R. C. Herz "Devil" in the opening and the villain in the burlesque, gave a capital performance each time. Fred Nolan is rather explosive in both the "Rube" and "Irish" parts taken, but draws the laughs in each. Other small roles were taken by the quartet.

The several changes of costume by the sixteen girls are always neat, oftentimes pretty, if not expensive, and, due to the muchness in tights, the principal women are not called upon for a large expenditure in dress. There is too much of the tights in the show. It becomes monotonous. One can almost tell each girl by her legs before the final curtain drops.

Some of the choristers are good looking, but the first thing the Wheels should do next season is to open a school of instruction in making-up. Some of the young women make sights of themselves

through ignorance of this important essential of stage appearance.

Four numbers in the olio, not a strong one, were started off by Bohanno and Corey in illustrated songs, an old "fire" reel of pictures winning out. "The Devil on Art" with Miss Green has been mentioned, and that is followed by the Van Der Koor, who are now putting forth a very neat act in comedy and magic, not "exposing," and closing with a well-worked illusion, a combination of the cabinet disappearance and "Noah's Ark." For the encore, the "mind-reading duck" featured in the billing, is entitled to a more serious burlesque. The man in the duck-cloth should not show his hand, but try to present a comical creation.

The Yorke Comedy Four are mistaken from the opening medley. They need to bring their songs up to date. If an imitation of the Empire City Quartet is the object of the act, they might as well go through with it right, otherwise frame the act over altogether, including fashionable and the same clothes for the three "straight" men. Russell, the Hebrew comedian, could do much more for the comedy were he worked up to properly.

Mr. Mack has a first-grade show this season, and one which will hold the house to the last minute, besides containing a feature (the fight) which ought to draw a lot of money everywhere. *Sime.*

FROLIC SOME LAMBS.

Did anyone wish to grow sarcastic over the show called "The Frolicsome Lambs" at the Eighth Avenue this week, it might be said the listing of the females on the program with names of different perfumes was done with an ulterior object.

The program also supplies the information that the organization is under the direction of Louis J. Oberwarth. Nothing else regarding the production excepting the first part is called "The Lambs on a Frolic," and the burlesque "At Monaco," a satire on the gambling craze at Monte Carlo written by Carlton and Terre, and numbers by Aurelia Coccia.

If you can survive the first part, especially the unconscious comedy hit of the evening when Yetta Peters thinks she is singing "Dixie Dan" (almost as funny as when she sings "Are You Sincere?" in the olio to jig time) you wait as a matter of course to find out what is to follow.

Just before Yetta handed the foul soak to Daniel of Dixie, Willard Terre informed Frank Carlton, Al Lavan and Joe Brown there would be a "minstrel first part." There was. But Mr. Terre's announcement does not of a necessity make him responsible for it. The four men on four camp stools invert themselves into a quartet, each having a solo, singing "Rainbow," "Childhood," "O'Brien Had No Place to Go" and "Rosy Rambler," each receiving an encore—with twenty girls killing time in the dressing rooms! It gave a bump to the first part that the show never recovered from, regardless of the encores, and it is about as gross a piece of misstage management as could be discovered in a long search.

The show runs much to music, and is a mecca for the popular songs of popular publishers. The opening "operatic ensemble" is dragged out with a weary melody—almost weird—the orchestration depending upon the brasses and drums, ruining

the excellent vocal timber evident. "I've Taken Quite a Fancy to You," with incidental business, is about the brightest moment.

The comedy is of a flea which becomes lost, and a "ghost" who frightens off the comedians one by one. That's all. It's novel business. The novelty is in the use of it. Frank Carlton is the real comedian and he secures his laughs while giving a likable Irishman by the over-use of "hell." Otherwise the show is spotlessly clean.

In "At Monaco" more ambition is evident in costuming and work, particularly at the opening, and in a combination number of "Merry Widows," "Gibson Girls," etc., fairly well done for burlesque, without expensive dressing, noticeable throughout, May Strehl alone having spent some money for clothes.

In the olio the Cardownie Sisters gave "class" with their character dancing, and might have done much for the piece with an opportunity.

Browning and Lavan for the olio offered some parodies and talk, about an even break, while Carlton and Terre got through easily with singing and comedy, the vaudeville closing with Harry Antrim (a rather decent Dutchman and "cissy" life-saver in the ends) and Miss Peters playing something called "A Tarry at Tanktown," where Antrim gave "imitations" while Yetta laughed long and loudly.

The choristers are mostly pretty and youthful, although poorly made-up, a fault extending to the female principals. Somebody must get to work on "The Lambs." At present it is a very tiresome show. *Sime.*

NEW CENTURY GIRLS.

"The Hotel Thespian," by Sam Rice, remains the first part of John J. Moynihan's "New Century Girls" this season. Several changes have occurred in the cast, but Tom Barrett, Jack McCabe, May Belle and Frances Bishop are retained.

The burlesque is "Beans," also by Mr. Rice, and since it is of race horses, Mr. Rice may yet be called to account by a certain party for allowing "Lulu B." to suffer defeat at the hands-or-feet of "Beans." "Lulu B." is a regular horse; "Beans" but a "prop," very good and funny.

It is in three scenes, the final one showing a race-track enclosure, where a travestied glimpse of the race is had by the chorus girls running past the judges' stand with a horse's head attached.

Pearl M. Late, who sings "Sun Bonnet Sue" nicely in the opening, is poorly made up for a character part in the "horsey" sketch, while John W. Early is the villain here, balancing better than as Corse Payton before, where he is physically disqualified for the impersonation. Early and Late (New Acts) are quite an aid to the olio. Barrett and Belle (New Acts) are also most important there.

Another number in the olio, which goes through much more easily than the usual one, is Jerome and Jerome, in "Frolics in Frogland," having a first-class ground tumbler, with a new trick, and a contortionist, both enjoying a pretty setting, harmed through improper lighting effects.

Abe Goldman, in the vaudeville division, as an Italian has "Rosie," naturally spoiling the act for the same old two

reasons. First, because "Rosie" is a "lemon" unless well done, and, secondly, because Mr. Goldman can not recite it. In "Marianas" and "My Brudra Sylvest" he is much better. This Italian craze is something awful when you think it over. James Purvis sings a few illustrated songs, one about "Tipperary" with slides. That song is so inappropriate for illustration that the pictures can never keep pace with the lyrics.

In the opening piece, six numbers are sung before the chorus girls (twenty) change costume, after which a couple of pretty changes occur. In the burlesque, excepting for a few of the young women (who look well but hardened) slipping into jockey uniform, there is no change at all, although the dressing scheme being of a mixed variety does not grow so monotonous.

The yellow dresses worn by the choristers at the beginning becomes the color scheme of everyone, the principals also wearing the same shade.

Several good numbers are sung, the Misses Belle and Bishop leading three each, while Barrett has "What's the Use of Dreaming" for his "dope" character.

Charles Saunders is the "Dutchman" with the "Schnitzelbank" song, much better than his mediocre Hebrew after. Madge Hamilton shows her good looks and a "sheath" gown in the afterpiece, being hidden under a grotesque make-up previously.

Jack McCabe is still "Jennie Russell" with the same performance in the opener, and a "straight" Irishman on the other end. Abe Goldman has minor parts and Ruby La Belle attracts some little attention in looks as Trixie Friganza. Purvis plays the "Doctor," making an excellent "straight."

Miss Belle seems to be the soubrette. Truth to tell, Miss Belle seems too pretty and tall to wear short skirts. She is always well dressed, changing quite frequently, even putting on a black costume for a few moments of a finale. In "Marie," Miss Belle has the "mirror" effect, with a glass too small.

Of the musical numbers "My Dream of U. S. A.," sung by Purvis, brings the most applause, and "Good-bye, Antonio," led by Miss Bishop, is semi-Oriental with the girls just dodging a real "cooch."

The show pleases rather well. It is carrying a very competent cast, and embodies a great deal of first-rate slang, without palpable effort made for effect in it, always a saving grace. The burlesque contains good legitimate amusement.

Sime.

AMATEUR NIGHT REPLACED.

Newark was billed this week with the news that "amateur nights" would be instituted in Waldmann's on Tuesday of each week.

Amateur nights have been started in the Empire, Newark (Western Burlesque Wheel), taking place on Friday. The Easterners' move is accepted as an indication that there is hot opposition to come in that town. The Empire was opened for Western burlesque at the beginning of the current season under the management of the Miner Estate, although it played Western Burlesque shows under the auspices of the Empire Circuit Company for a while last season.

RUNAWAY GIRLS.

In the "production" department Clark's "Runaway Girls" offering this season is very light, although the cast is a large one, and the pieces develop a fair quantity of comedy. The costuming has been slighted very much. The six show girls appeared early in the opening piece in evening gowns, wore them intermittently through that part and appeared twice in the burlesque with the same clothes and wore them again for the finale.

Almost the only numbers adequately dressed were "My Irish Maid" in the first part and the opening of the burlesque, where the costuming scheme is taken bodily from "The Three Twins." From that piece also comes "My Zu Zu Man" (words and music by Peter S. Clark), which is an adaptation of "Yama Yama," and a rather close copy, even to the staging of the number and the dressing of the chorus. Estelle Rose, who led the number, gave what amounted to an impersonation of Bessie McCoy in the original. Miss Rose had the pick of the selections. The "Zu Zu" song and "Hurrah for the Beautiful Sea" were the musical hits of the show. In the latter Miss Rose wore a bathing costume that went the limit in its display of her figure. Miss Rose was also down for a "Salome" dance, the program announcing that she would make a costume change in full view of the audience. At the Olympic, Brooklyn, last week the act was not shown.

Two Hebrew comedians, practically unsupported by other funmakers, is an unusual arrangement. The pair are Milton Schuster and Joe Perry. In the first part they had several telling "bits" with Frank Damsel, one of the best being the scene with the lawyer, but this was dragged out. It could have been worked up much more swiftly. Schuster and Perry are funny enough Hebrews, but they make use of a great deal of ancient material. "Imaginary" talk occupied at least five minutes of the burlesque opening and kept cropping up together with the full routine of money changing. Frank Graham was out of the first part altogether, but extracted a good percentage of laughs from a clean tramp role in the burlesque. A male quartet had small parts as concerned the comedy of the pieces, but they gave a good deal of strength to the singing ensemble and filled in an olio number agreeably. Ruby Marion was given a wretched introduction with a bit of talk that left her rather flat. Lottie Stone and Frances Farr made a pretty "sister" pair, leading several numbers with animation, and Edith Randall easily took the honors for vocal excellence. It was she who led the pretty Irish song.

A military drill closed the burlesque. The drilling was fairly well done, but the uniforms were most untidy. Nevertheless it made a better finale than the close of the first part, which was extremely tame, the curtain falling upon a rather quiet number, with the stage all but obliterated by dark-colored light.

A first rate olio of six acts filled in between pieces. Perry and Elliott opened with an amusing conversation turn followed by the capital "Risley" act of the Famous Livingstons. Marion and Thompson won out easily with their brass music and Frank Graham and Edith Randall with novelty songs, travesty and costume changes did very well, although the trav-

esty on "The Thief" could be immensely improved. The act has plenty of variety and not a little novelty.

The Bowery Comedy Quartet, holding pretty closely to their singing and making the comedy subordinate pleased and the "Parisian Novelty Girls," a novelty "girl" number from "The Merry-go-Round," were the others.

Rush.

LINCOLN SQUARE.

"Can Morris keep it up?" seems to be the most often asked query by "wise" visitors to the Lincoln Square. For this, the third week of variety up where the electricians scream "Blanney," there is another corking vaudeville show.

The best spokesman for the Lincoln Square was the audience Monday night, a most remarkable one in point of size for the third week of a new house. It points out that good vaudeville is drawing.

To one whose ears have been assailed for months with "Morris is a good agent, but he can't put a show together," there's a whole lot of answers in the Lincoln Square program this week. Somebody must back water, for no one will deny that this week's bill was placed together by an expert.

Even the default of Howard and Barrison redounded to Morris, the theatre and George Fuller Golden (New Acts), who occupied the vacancy. There is no one in vaudeville who could have given more amusement than Mr. Golden did, honest, legitimate laughter, without "song plugging" details.

It's useless attempting to call any number "the big hit." There's a reason for each of the enormous successes scored. Mr. Golden appeared before Cliff Gordon, the latter also a monologist, yet Cliff did mightily, although, no doubt, the edge had been taken off his single discourse. In a like manner Felix and Caire scored like a battering ram on a rampage, but the audience had been prepared for appreciation by the excellent program up to their position, the next to last.

And Tim McMahon's "Watermelon Girls" walked on the stage at 11:10 to close the show, doing so at 11:23, when the pictures followed, the bill having slipped through without a halt or miss. When one can sing a ballad at 11:10 and still hold the house, the house likes the show. It happened in the "Watermelon Girls," who are working as though oiled, such is the smoothness.

The noticeable point in the entire program is the improvement seen in Amelia Caire. Felix does his usual good work, though holding to Richard Carle's "Spring Chicken," long since forgotten, but Miss Caire has redeemed herself as Bessie McCoy in the "Yama Yama" number, and as Georgia Caine in "Miss Hook of Holland"—that was.

"The Great Barnold" (Barnold's Dogs) was entitled to that new billing after the reception as the "monk" removed the "drunk," and Daisy (Lloyd) Wood (New Acts), appearing "No. 3," secured plaudits without stint, flowers, and the audience caught a glimpse of "Ma Lloyd."

Maud Hall Macy, with two new people assisting, put it over with "The Magpie and the Jay," Francis Conlin playing the "rube." He may do for those who see it the first time, but makes the character too gawkish. Mrs. Clara Reynolds Smith

does fairly well in the easy role of the sister.

Halliday and Curley in "The Battle of Too Soon" are taking mighty fine care of Gallagher and Barrett's former laughing hit. Halliday is an excellent "straight," and Curley as an Irishman is in his element.

Mr. and Mrs. Nello opened the show with juggling by Mr. Nello, who has several good tricks, one new, but is not certain, and does not work quickly, having an unfortunate habit of bowing after each feat, but the act did quite well for an opening "dumb" number. It should be shortened.

Sime.

COLONIAL.

Aside from the fact that the Orpheum Road Show is having its first presentation of the season, the interesting detail of this week's bill is the disclosure that Eva Tanguay and her "Salome" dance have about got to the end of their rope as drawing cards. Time was during the summer when the act monopolized the interest of every show it played in. That was during the summer. Perhaps with the coming of autumn the madness of vaudeville audiences in search of warm weather entertainment has passed. Certainly the demonstration accorded the cyclonic one at Wednesday night's performance was far from enthusiastic, even perfunctory and the curtain calls stopped at "No. 3." Well, it raised quite a breeze while it lasted. Only part of the Orpheum Show is given this week, Tanguay and Karno's "Night in an English Music Hall" being outsiders. If one is able to guess from the rest of this week's bill, the traveling organization is going to be a first rate comedy show.

Work and Ower open the bill in quite the most remarkable comedy acrobatic number ever seen in "one." Some of the eccentric tumbling is fairly hair raising in its daring and a few feats in two high work were almost as striking. The pair are never idle and the routine is run off with amazing swiftness.

Ray Cox (No. 2) has a new opening for her talking and singing act. It is a lecture on the subject of "Suffragettes," and its occasional reference to topical campaign matters won laughs. The stories about "Jeff" have been shelved for the most part but the two given were well received. It was the "baseball" talk by the slangy college girl at the finish that clinched the "Dixie Girls" success.

Charles and Fannie Van (No. 4) scored the comedy hit of the first half with their "A Case of Emergency." Charles Van's "stage carpenter" is a screamingly funny creation and the handling of the admirable situation is extremely skillful. The act is bound to be a sure-fire comedy number all over.

Merian's Canine Players was a veritable whirlwind of novelty and surprise. Every minute brought a new wonder and the constant shift of scene and ceaseless by-play of action kept the house at top pitch of interested attention. The act is a marvel of stage management and animal training, with rich comedy and spectacular interest.

Next to closing and following Eva Tanguay, Milt Wood did extremely well, with his clever dancing and singing turn, and The Karno Company made a fast and hilarious closing number as usual.

Rush.

FIFTH AVENUE.

The use of a light comedy talking sketch to close an important show is a risky proceeding under any circumstances. When the sketch is a new one the hazard is doubled. Certainly the placing of Violet Black and Company (New Acts) in that position at the Fifth Avenue this week is far from satisfactory to the number. The latter half of the show does not go very well, partly from this cause and partly because of the presence of Ezra Kendall with a new monologue (New Acts) which needs a good deal of brushing up. Selma Braatz was the third of the newcomers, the little juggler making a reappearance on this side.

Except for Quinlan and Mack and Fred Walton and Company, the latter in an unaccustomed place, "No. 2," the show is practically without comedy, Edwards Davis having a spot midway in the evening with his very heavy playlet "All Rivers Meet at Sea."

The hit is the Hawaiian Trio, held over for the second week at this house. The novelty musical act has caught on firmly. Tuesday evening with an audience that appeared hard to move they almost held up the show. It would seem that the special scene which they use only for a moment or two could be more profitably employed at the end of the act. The transition from a pretty and appropriate background to a rather incongruous interior drop dispels the "atmosphere," which is capitally established at the opening. The very agreeable singing of the trio wins immediate approval, while the odd accompaniment gives the turn a pleasing favor of oddity.

Alexis and Schall have material enough in their dancing, acrobatics, singing and contortion to fill out their time allowance without resorting to dialogue. The exchange of talk has little to recommend it and the turn would go better as a "dumb" act. Fortunately the talk is held within limits and does not affect the speed, while a good finish gets the pair off splendidly. For an opening number they did uncommonly well.

Fred Walton describes himself neatly in a new program line "The pantomimic paradox—the man who talks without speaking." That's what he does. By his skillful pantomime as the toy soldier, he makes every movement count in the development of the quaint little "Cissie's Dream." A partly new cast surrounds Mr. Walton. Reba Harrison is the French doll, a graceful dancer and pantomimist. Alfred Hemming is still the Dude doll.

"All Rivers Meet at Sea" furnishes unlimited opportunity for tall acting, but the story and characters are rather unconvincing. One is inclined to accept under protest the character of Kern, the "sleazebag" who wrecked the domestic happiness of Joaquin and then lived on his bounty, or the divorced wife of the latter who comes to work as a servant in his home. Mr. Davis calls the piece a tragic triumph. It is neither, but it is a triumph of luxurious stage setting. Ordinarily a stage drawing-room is a barren prospect, but Mr. Davis has made his look like a human habitation. The handling of lights give the scene all the effect of a rich painting.

Quinlan and Mack with their "Traveling Dentist" scored a laughing success in a show where that element was far from being strong. *Rush.*

125TH STREET.

"Salome" is still a feature at many houses. Probably as most it is giving the bill the same moistening as at the uptown house this week. With a vaudeville act in place of the "bunk," this week's bill would be entirely satisfactory there.

Frank A. Gotch and Company, in "All About a Bout," is the program's big number. For a feature it leaves little to be desired. There isn't a great deal to the sketch proper, but what there is is good, wholesome stuff, without the usual thug-gery that is brought into athletic acts. The wrestling match is away ahead of the boxing bouts that have been shown for vaudeville use. There is nothing repulsive even to women. The excitement is held at just as keen a pitch. A prettier built man than Gotch, the champion, in his wrestling tugs, would be hard to find and his cat-like actions were followed with great interest. The surprising feature, however, is that Gotch handles his lines just as easily as he does his wrestling partner. George Porter Smith and Joseph Burton also did some commendable work, and the remainder of the cast is entirely adequate.

Elfie Fay sang four songs and after it was all over you just sat back and wondered what it was all about. The Fay trade-mark, "The Belle of Avenue A," was the only one that brought any returns at all. For the rest, it was a little "mugging," a distorted arrangement of the hair and a hurried exit. The hurried exit became very popular. Miss Fay remarked, "I'm getting too stout to work." Maybe she is, but there's something the matter, that's certain.

George B. Reno and Company's acrobatics have been gradually weeded out until now none remains. The object is to get the laughs. Monday night they were successful. The appearance of the outfit alone is funny enough. The midget is still retained; also the fat man (not the same as when last seen). A tall, thin man has been added, and a good-looking woman sings and dances acceptably.

"Joseph Adelman," the program reads, which would give the impression that it was a single act. There are three women besides the man. Two are quite as busy as Mr. Adelman. It is a musical specialty. Toy instruments are used at the opening. They do not make the best music as may be imagined, but it passes on the novelty. The xylophones at the finish pulled the act through nicely.

Howell and Scott opened with talk and parodies. The parodies did well enough, but the talk is not funny, and wasn't even when new. A burlesque on "Salome" and the "Merry Widow" did better. Lew Sully got on friendly terms with the house early and remained so throughout. La Sylphe did the "Salome" to an inattentive although quiet audience. Murphy and Francis wait too long before dancing. The stepping is of the right sort. As soon as they go into action they have things their own way. Until then, the number moves slowly. *Dash.*

Hackenschmidt reopens in London Oct. 15. He was going to the North Pole for his health, but missed the boat. Instead, "Hack" went to Italy, where he continued to complain of the treatment received in America. The "treatment" referred to is supposed to be his defeat by Frank Gotch.

KEENEY'S.

It is two years since Keeney's patrons have been treated to a vaudeville show of the same caliber as the one presented at the house this, its opening week of the season. In accordance with the show it may be also stated it has been seldom so completely filled on a Tuesday evening. The "good show" report travels as fast as the proverbial bad news.

Edna May Spooner was chosen as the headliner. A better one could not have been found. Miss Spooner has a tremendous following across the Bridge, where they are as loyal to their favorites as they are in Harlem. Also Miss Spooner's offering is the latest theatrical craze "The (She) Devil." The sketch itself was followed with much interest, although there is no action in it. It consists entirely of dialogue woven together by innumerable epigrams, some bright, some amusing; a few true and just about as many incomprehensible. Miss Spooner's "Devil" suited the Brooklynites down to the ground, as would anything she might have attempted. Edwin M. Racey was the only member of the cast who managed to hide all trace of "stock" training. He played carefully with a well defined idea of what he was doing. Not so with Maud Dickerson, little beyond amateurish.

Virginia Earl is showing what is almost an entirely new specialty. She is billed as a single act although using a male assistant (no name given) for the finish. Miss Earl renders three very good numbers finely. "It Looks Like a Big Night To-night" was the best. She has a "prop" lamp-post in the number and gets some good fun out of it. "The Devil" and "Salome" have been selected by Miss Earl as subjects for burlesque. Her assistant, a man of unusual height, appears as "The Devil" and summons before him "Salome." Miss Earl wears little more than the regulation string of beads. The talk is bright and snappy. Some runs to punning and this should be eliminated. With a little working it should turn out entertainment of the right sort. One of Miss Earl's early songs should be taken out, which would bring her more quickly to the finish.

The Kellinos in "Risley" acrobatics closed the program, and what a closing act it is! It will hold any audience in their seats at the finish. Emil Subers was best liked when he was singing. He has two very good numbers and handles them excellently. Subers is funny to look at and he has a peculiar smooth darky dialect that is distinctly his own.

Joseph Hart's "Rain Dears," with Maude Dunn leading, went through well. Miss Dunn is not over strong as to voice, but her dancing is up to the mark and she sets a lively pace for the girls to follow. The Two Hardts did fairly well as an opener with burlesque feats of strength. A better finish should be secured. Pearl and Yoscu and John T. Kelly and Co. are under New Acts. *Dash.*

ALHAMBRA.

What are the effects of "song plugging" in a first-class vaudeville house. The answer to this question may be readily ascertained at the Alhambra. The bill when laid out was probably figured to run in the neighborhood of eleven o'clock. Extra time for the exploiting of songs was very likely not calculated. Conse-

quently the program is stretched out until half after eleven, and becomes very tiresome before it is finished. Jack Norworth, Harry Cooper and Lillian Shaw were the offenders. Although the latter can hardly be classed as a "plugger," she merely makes capital out of the always present few who think they ought to be on the stage, but haven't got the nerve.

It is a close race between Norworth and Cooper. Jack is carrying a quartet dressed in sailor costume who sit in the box and fool the audience for a moment. Harry carries no assistants but does a "Family Theatre" by throwing the words of the chorus on the sheets. Both the men are adepts at this work and they got plenty of amusement out of it, but the appreciation came for the most part from the upper portion of the house. All the fun derived was not worth the whistling and general racket it caused.

Clayton White and Marie Stuart closed the intermission in "Cherie" and they were the legitimate hit of the evening. The playlet is aglow with bright understandable slang phrases which gain weight through Mr. White's delivery. Miss Stuart runs evenly with White and puts over several laughs on her own account. Just a word to the girls; catch that gown Miss Stuart is wearing and don't overlook the hat. When she says she just returned from Paris you won't doubt it. Pauline Taylor is acceptable as the wife, while Oscar Bates as the husband is there, and that's all.

"The Naked Truth" is still running too long. There are one or two bits that could be extracted without being missed and it would tend to quicken the pace. Harry Davenport is the one big, bright spot in the performance and saves the "production." He is a bully Scotchman, while his work all through keeps the piece alive.

De Biere was in the third position and did exceedingly well. There is little to say about the offering. It is almost identical with that shown by Horace Goldin, trick for trick. De Biere doesn't work with the same speed that Goldin does and the act is not on quite as an elaborate a scale, but this is not to say that the tricks are not well done. They are, decidedly so. The mystic clock trick, not used by Goldin, was very well worked and caused some thinking.

Miss Shaw besides being handicapped by an early position (second) was suffering from a severe cold which kept her pretty well away from the high notes. She pulled through very nicely, however, singing five songs.

Jack Norworth did very little talking. He devoted most of the time to a new sailor song. Besides the sailor quartet in one of the boxes, Jack is employing an accompanist who officiates at a baby-grand on the stage. He was his usual hit in Harlem.

The Empire City Quartet with a budget of new songs, and a very funny piece of business of Harry Cooper's with the violin hit 'em hard.

George McManus and The Czareass Life Guards are under New Acts. Marcellies showed his contortions at the opening. *Dash.*

The Arlington Four have been booked for forty-four weeks by the United through Max Hart.

VARIETY ARTISTS' ROUTES

FOR WEEK SEPT. 23

WHEN NOT OTHERWISE INDICATED.

(The routes here given, bearing no dates, are from SEPT. 27 to OCT. 4, inclusive, dependent upon the opening and closing days of engagements in different parts of the country. All addresses below are furnished VARIETY by artists. Addresses care managers or agents will not be printed.)

"C. R." in the list indicates the route of the circus named, with which the artist or act is with, and may be found under "CIRCUS ROUTES." "B. R.," "BURLESQUE ROUTES."

ROUTES FOR THE FOLLOWING WEEK MUST REACH THIS OFFICE NOT LATER THAN TUESDAY MORNING TO ENSURE PUBLICATION.

Abdallah Bros., Three, Oct. 5, Sacramento, Cal.
 Adair & Dulin, Barnum & Bailey, C. R.
 Adair, Art. Hagenbeck-Wallace, C. R.
 Adams, Mabelle, Columbia, Cincinnati.
 Adelya, Box 349, Champaign, Ill.
 Agre, John, Ringling Bros., C. R.
 Alberto, Barnum & Bailey, C. R.
 Albertus & Miller, Alhambra, Paris.
 Aldo & Vannerson, Fair, Cobleskill, N. Y.
 Alexandra & Bertie, 41 Ace Lane, London, Eng.
 Alhman & McFarland, Alma, Birmingham, Ala.
 Anderson, Mads, Oct. 4, Majestic, Sioux City.
 Allen, A. D., Co., Orpheum, Boston, Pa.
 Allen, Ed. Campbell Bros., C. R.
 Allen, Marie & Violet, 223 E. 14, N. Y.
 Alva, Leon & Bertie, 118 Central, Okeech, Wis.
 Allison, Mr. & Mrs., Grand, Indianapolis.
 Alpha Trio, 67 So. Clark, Chicago.
 Alpine Troupe, Oak Bros., C. R.
 Alvord, Zeller Trio, 200, Hemlock, Brooklyn.
 Alvord, Madame & Co., West Middletown, O.
 Alvarez Troupe, Ringling Bros., C. R.
 Amoretta, Three, Jersey Lilies, B. R.
 Alvin, Frank, Hopkins, Louisville.
 Alvord, Ned, Ringling Bros., C. R.
 American Dancers, Six, Alhambra, N. Y.
 American Trio, Gen., Newark, N. J., Indef.
 American Newsboys Quartet, Richmond Hotel, Chicago.
 Anderson & Goleas, Orpheum, Allentown.
 Archer, Ohio, Bijou, Newark, Ohio, Indef.
 Ardell Bros., 814 Randall, Oanton, O.
 Ardo, Ringling Bros., C. R.
 Ardo & Bido, 600 E. 94, New York.
 Arizona Troupe, 351 E. 18, N. Y.
 Arlington Four, Proctor's, Albany.
 Armstrong & Levering, Empire Burlesques, B. R.
 Armstrong & Verne, Orpheum, Kansas City.
 Arnold & Felix, Jamaica, L. I.
 Arthur, W. J., Columbia, Knoxville, Indef.
 Asbury, Lee, 14 Federal St., Ill., Hamburg, Ger.
 Asburna, Three, 335 Beacon, Somerville, Mass.
 Aswe, The, 37 Haygate, Southend-on-Sea, Eng.
 Auger, Capt., Geo., 12 Lawrence Rd., So. Baling, London, England.
 Austins, Toesing, Palace, Lincoln, Eng.
 Ayres, Howard, 2411 So. Alder, Phila.
 Ayres, Miss, Barnum & Bailey, C. R.

Baader, La Velle Trio, Orpheum, Omaha.
 Bachman, Marie, Grand, Los Angeles, Indef.
 Baerastula, Harry, Bijou, Racine, Wis., Indef.
 Baker, Harry, Muskegon, Mich.
 Baker Troupe, Ringling Bros., C. R.
 Banks Broselle Dno, Vaudeville, Dayton, O.
 Banacha, The, Barnum & Bailey, C. R.
 Banyan, Alfred, G. O. H., Reading, Pa.
 Barnes & Crawford, Keith's, Utica.
 Barry & Hagler, Oct. 10, Orpheum, Butte.
 Barry & Wolford, Polli's, New Haven.
 Battis, Carl Wm., Keith's, Portland, Me.
 Barnes & Conway, City Sports, B. R.
 Barnes & Levina, Little Rock, Ark.
 Barr, Ethel & Co., Keith's, Cleveland.
 Barron, Ruby, 20 E. 88, N. Y.
 Batro & McCue, 810 No. Second, Reading.
 Bates, George, Barnum & Bailey, C. R.
 Bawa, Harry, Empire, Camberwell, S. E., London, Eng.
 Beyer, Ben & Bro., Armory, Binghamton.
 Beard, Billy, Geo. Primrose's Minstrels.
 Beauvais, Arthur, & Co., Majestic, Ft. Worth.
 Beecher & May, Lyric, Bridgeton, N. J., Indef.
 Belford, Al O., Frank A. Robbins, C. R.
 Belford Bros., Ringling Bros., C. R.
 Bell, Chas., Ringling Bros., C. R.
 Bell, Hazel, Ferns, New Castle, Ind.
 Belleclair Bros., Manchester, Eng.
 Bella, The, Barnum & Bailey, C. R.
 Berry & Barry, Great Valley, N. Y.
 Big City Quartette, Orpheum, Salt Lake.
 Rimboe, The, Bijou, Quincy, Ill.
 Bimm, Bomm, Brrr, Bennett's, Hamilton.
 Binney & Chapman, Lyric, Lebanon, Tenn., Indef.
 Black Patti Troupadours, Winston Salem, N. C.
 Blamphin & Fibr, Golden Crooks, B. R.
 Bijou Comedy Trio, Watson's Burlesques, B. R.
 Bissett & Scott, Oct. 5, Orpheum, Denver.
 Black & White Trio, Auditorium, Maiden, Mass.
 Boltes, The, 1512 Hoe, Bronx, N. Y.
 Borella, Arthur, Barnum & Bailey, C. R.
 Bowen & Florence, Wonderland Pl., Beverly, Mass., Indef.
 Bowery Comedy Quar., Runaway Park, B. R.
 Bowral Troupe, Hagenbeck-Wallace, C. R.
 Bowen Bros., Majestic, Chicago.
 Bowers, Walters & Crooker, Orpheum, Sioux City.
 Boyce, Jack, 1553 Broadway, N. Y.
 Boyda, Two, 1260 So. Decatur, Montgomery, Ala.
 Bradas & Derrick, Barnum & Bailey, C. R.
 Bradley & Davis, Barnum & Bailey, C. R.
 Brady, The, Campbell Bros., C. R.
 Brady & Mahoney, Irwin's Big Show, B. R.
 Brown, Harry, Polli's, Springfield.
 Brigham, Anna E., 28 Exchange, Binghamton.
 Brian, L. B., 28, Haymarket, London, Eng.
 Brisson, Alice, Barnum & Bailey, C. R.
 Britton, Sadie, Coliseum, Burlington, Ia., Indef.

Brooks & Denton, 670 8th, N. Y.
 Brooks & Vadder, Grand, Portland.
 Brotherhood, Barlowe & Co., Elm Farm, B. Brookfield, Mass.
 Browne, Bothwell, 407 W. 123, N. Y.
 Brown, R. Jay, Orpheum, Mansfield, O.
 Brown, George, Barnum & Bailey, C. R.
 Brunettes, Cycling, Grand Canton, O.
 Buch Bros., Hurling & Seamon, N. Y.
 Burke, John & Mae, 4, Orpheum, Kansas City.
 Burke, John P., Flood's Park, Baltimore.
 Buckley's Dogs, Ringling Bros., C. R.
 Burcos & Clara, Barnum & Bailey, C. R.
 Burnham, Chas. C., & Co., Bijou, Dubuque, Ia.
 Burns & Emerson, 1 Place Bodin, Paris.
 Burt, Glenn, Champagne Girls, B. R.
 Burton & Burton, Al Reeves, B. R.
 Burton, Hughes & Burton, 532 Stanton, Niles, O.
 Burton & Vass, Champagne Girls, B. R.
 Busch, Johnny, Jr., Trio, Keith's, Phila.
 Bush & Elliott, Bijou, Bayonne, N. J.
 Busler, Walter H., Orpha, Madison, Wis., Indef.
 Buttrick, The, Ringling Bros., C. R.
 Buxton, Chas., Crystal, Menasha, Wis., Indef.
 Byers & Hermann, Majestic, Chicago.
 Byron & Langdon, Olympic, Chicago.

Cain Sisters, Empire, Youngstown, O., Indef.
 Callahan & St. George, Stratford, London, Eng.
 Campbell & Brady, Hastings' Big Show, B. R.
 Carberry Bros., Cook's, Rochester.
 Carrillo, Leo, Variety, N. Y. C.

SEND IN YOUR ROUTE VARIETY Prints No Route Not Received Direct

Carlin & Otto, Polli's, New Haven.
 Carrie, Mlle., Orpheum, Salt Lake.
 Carmen, Frank, Star, Seattle.
 Carmen Sisters, Empire, San Francisco, Indef.
 Carroll & Judge Trio, Ringling Bros., C. R.
 Carroll, Nettie, Barnum & Bailey, C. R.
 Carr Trio, Orpheum, Edmonton, Alberta, Can.
 Carson & Willard, Colonial, Richmond, Va.
 Carter, Chas. J., "Milton," Queens, Sydney, Aus.
 Casad & De Verne, Bijou, Superior, Wis.
 Casey & La Clair, Blaney's, Yonkers.
 Oastet, 74 Grove road, Clapham Park, London.
 Oberle, Doris, Folies of the Day B. R.
 Obsequilla, Princess, Showview Pl., Jamaica, L. I.
 Christopher, Chris., 49 5th Ave., Chicago.
 Church City Four, Strolling Players, B. R.
 Claire, Ina, Oct. 12, Colonial, Lawrence, Mass.
 Clark & Sebastian, Barnum & Bailey, C. R.
 Clarke, Wilfred, Memphis, Tenn.
 Clark, Three, Ringling Bros., C. R.
 Claudius & Scarlet, Majestic, Milwaukee.
 Clayton & Drew, Bijou, Oskosh, Wis.
 Clifford & Burke, Orpheum, Des Moines.
 Clifford, George A., Comedy, Brooklyn, Indef.
 Cogan & Bancroft, Oct. 4, Dominion, Winnipeg.
 Oole, Bert, Hagenbeck-Wallace, C. R.
 Coleman & La Mont, Hippo Rink, Birmingham.
 "College Girls," Columbia, Cincinnati.
 Collins, Eddie, Oskosh, Wis., Indef.
 Collins & Brown, Grand, Indianapolis.
 "Colonial Septette," Bijou, Battle Creek.
 Columbia Musical Trio, De Rue Bros' Minstrels.
 Conley, Anna & Effie, Polli's, Springfield, Mass.
 Connors, George, Barnum & Bailey, C. R.
 Connelly, Mr. & Mrs. E., Orpheum, Salt Lake.
 Connelly, Edward, Lake Superior, N. H., Indef.
 Connelly & Webb, Orpheum, Omaha.
 Conway & Leland, Alhambra, Paris, France.
 Cook, Frank, Austin & Stone's, Boston, Indef.
 Cooke & Rother, Orpheum, Salt Lake.
 Cooper, Harry L., Williams, Imperial, B. R.
 Corbett, Lawrence, Seaside, Waltham, Mass.
 Correll, Three, Hagenbeck-Wallace, C. R.
 Cornallies, Eight, Ringling Bros., C. R.
 Courtney & Dunn, 232 E. 18, N. Y. C.
 Craigs, Musical, Oct. 12, Dominion, Winnipeg.
 Cremes, De Witt, Main, Peoria, Ill.
 Creswell, W. P., Oct. 5, Fair, Sedalia, Mo.
 Cressey & Davis, Orpheum, Omaha.
 Cronin, Morris, 21 Alfred Place, London, England.
 Cummings & Merley, Unique, Los Angeles, Indef.
 Curtis, Sam J., & Co., Polli's, Worcester.
 Curson Sisters, Circus, Schuman, Berlin, Ger.
 Cutty, Musical, C. & P.'s 5th Ave., N. Y.

D'Alvini, Rocky Point, B. I., Indef.
 Daly & O'Brien, 418 Strand, London, Eng.
 Dallivette & Co., O. H., Norwalk, O.
 Dale, Wm., Crystal, Elkhart, Ind., Indef.
 Darling, Phil, Belle-Floto, C. R.
 Darrow, Stuart, Mr. & Mrs., Bennett's, London.

Darwin, Ringling Bros., C. R.
 Davenport, John, Yankee Robinson, C. R.
 Davenport, May, Touring Germany.
 Davenport, Slick & Norma, John Robinson's, C. R.
 Davenport, Victoria & Orrin, Barnum & Bailey.
 Davis, Floyd, Temple, Boulder, Col., Indef.
 Davis, H., Air-Dome, Murphyboro, Ill., Indef.
 Davis, Mark & Laura, New Sun, Springfield, O.
 Day, Carita, 322 Mott Ave., N. Y.
 Deap, Al, Barnum & Bailey, C. R.
 Deaves, Harry & Co., Automaton, Bergen Beach.
 Deil & Miller, Hippodrome, Buffalo, Indef.
 De Cortet & Rego, Airdome, Columbus, Ga.
 De Haven, Sextet, Orpheum, Los Angeles.
 De Hollis & Valdora, Colonial Belles, B. R.
 Deimore & Darrell, Lyric, Lincoln, Neb.
 De Veau, Hubert, 304 Prospect Pl., Brooklyn.
 De Velde & Zelds, Fair, Binghamton.
 Demann, George, Barnum & Bailey, C. R.
 Denker, Rose, Behman Show, B. R.
 De Monio & Balle, Family, Cambridge, O.
 De Mario, Ringling Bros., C. R.
 De Young, Tom, 156 E. 113, N. Y.
 Diamond, Jim, Kentucky Belles, B. R.
 Diamond & Smith, Coliseum, New Castle, Pa.
 Dierleke Bros., Crescent, Champagne, Ill.
 Dillie, Max, Ringling Bros., C. R.
 Doller Troupe, Barnum & Bailey, C. R.
 Donnelly & Rottall, N. Y. Stars, B. R.
 Doherty, Lillian, Wintergarten, Berlin, Ger.
 Dohn, Robert, Barnum & Bailey, C. R.
 Dol Alice, London, Oct. 5, Grand, Indianapolis.
 Donovan, Emma, Hagenbeck-Wallace, C. R.
 Dority, Juggling, O. H., Canton, O.
 Dorsch & Russell, 604 S. Belmont, Newark, N. J.
 Dove & Lee, Imperial, D. R.
 Downey, Leslie T., Dreamland, Racine, Wis.
 Drew, Percy, Tivoli, Cape Town, S. A.
 Drew, Lowell B., 4229 Pecum, Roxborough, Phila.
 Du Ball Bros., Hathaway's, New Bedford.
 Dudley, O. E., Crystal, Ind., Indef.
 Dunbars, Four, G. O. H., Wheeling, W. Va.
 Duncan, A. O., Orpheum, Oakland.
 Duncan, Tom, Ringling Bros., C. R.
 Dunham, Jack, City Sports, B. R.
 Dunedin Troupe, 418 Strand, London, W. O., Eng.
 Dunn, Harvey, De Rue Bros' Minstrels.
 Dupres, Fred, Garrick, Wilmington, Del.
 Dutons, Three, Ringling Bros., C. R.

Eckel & Dupree, Temple, Taunton, Mass.
 Eckhoff & Gordon, Rice & Barton's Gaiety, B. R.
 Edgerton, The, Orpheum, New Orleans.
 Edinger Sisters, E. F. D. No. 1, Trenton, N. J.
 Edwards, Davis & Co., K. & P. 125th St., N. Y.
 Edwards, Fred R., Arcade, Brownsville, Pa.
 Edwards, M. & C. E., Hippodrome, Buffalo, Indef.
 Egener, Fred, Barnum & Bailey, C. R.
 Elanite Trio, Majestic, Pittsburg, Indef.
 El Cortis, Cook's, Rochester.

Elliot, Harry, Ringling Bros., C. R.
 Ellman & Collins, Wash. Society Girls, B. R.
 Ellison & Macfar, Circle, N. Y., Indef.
 Halliday & Curley, Lincoln Sq., N. Y.
 Handler, Lew, Hopkins, Louisville.
 Hanson, Pastime, Lewiston, La.
 Harney & Haynes, Electric, Galveston, Tex.
 Harvey, Louis A., O. H., Phila.
 Harcourt, Daisy, Hudson, Union Hill, N. J.
 Hardig Bros., Barnum & Bailey, C. R.
 Hardman, Joe, Family, Seattle.
 Hartwell, George, Ringling Bros., C. R.
 Harland & Rollins, 16 Repton, Manchester, Eng.
 Harris, Sam., Vogel's Minstrels.
 Harrington, Giles W., 624 Acklin, Toledo.
 Hart Bros., Hagenbeck-Wallace, C. R.
 Harvey, W. S., & Co., Dominion, Winnipeg.
 Harvey, Elsie, Fair, Stafford, Conn.
 Hastings & Wilkin, Majestic, Dallas.
 Hatchers, The, 311 W. 37, N. Y.
 Hawkins, Jack, 12, Portland, Cambridge, Mass.
 Hayes & Clarence, Vandeville, Tiffin, O.
 Hayes & Wynne, Majesty's, Wallall, Eng.
 Hayes & Johnson, Orpheum, St. Paul.
 Hayman & Franklin, Hippo, Portsmouth, Eng.

Faber, Akts, Hagenbeck-Wallace, C. R.
 Faddettes of Boston, Bennett's, Montreal.
 Fairchild, Mr. & Mrs. F., Star, Saskatoon, Can.
 Fairclaux, Camille, Rice & Barton's Gaiety, B. R.
 Farrell, Billy, Slow & Stoll, London.
 Fawcens, Four, Barnum & Bailey, C. R.
 Fantus, Two, Lyceum, Chicago.
 Fontelle & Carr, Orpheum, St. Paul.
 Fay, Ray F., Alamo, Cedar Rapids, Ia., Indef.
 Ferguson, D. & B., Family, Butte.
 Fiddler & Shelton, Orpheum, Johnstown, Pa.
 Field Bros., 62 E. 108, N. Y.

Fields & Hanson, Bennett's, London.
 Fields, Harry W., Orpheum, Reading.
 Fields, W. C., Hippodrome, London, Eng., Indef.
 Elmh & Ford, Majestic, Madison, Wis.
 Finkle, Jack, 1911 So. Chadwick, Phila.
 Fisher Troupe, Barnum & Bailey, C. R.
 Flaherty Dan, City Sports, B. R.
 Fletcher, Chas. Leonard, Proctor's, Albany.
 Florences, Six, Barnum & Bailey, C. R.
 Floods, Four, Shubert's, Utica.
 Foley, Jack, Ringling Bros., C. R.
 Fonda, Dell & Fonda, Columbia, Cincinnati.
 Fords, "Famous," Majestic, Dallas.
 Fortuna & De Virne, Hagenbeck-Wallace, C. R.
 Fox & Evans, Grand, Oakland.
 Fox & Hughes, Empire, Boise, Idaho, Indef.
 Fox, Will H., 14 Leicester, London, Eng.
 Fox, Imro, Majestic, Milwaukee.
 Foy Bros., Grand, Circus Bell, Mexico, Indef.
 Fredians, Great, Barnum & Bailey, C. R.
 Francisco, Bob & Le Roy, Miner's Merry Burlesques, B. R.
 Franks, Jessie J., Hagenbeck-Wallace, C. R.
 Freeman Bros., Rose Sydel's London Belles, B. R.
 Freeman, Frank E., Hastings' Show, B. R.
 Frost & Weyman, Arcade, Minot, N. D.
 "Fun in a Boarding House," Hammerstein's, N. Y.
 Fullerton & Dersey, Orpheum, Scheuchstadt.
 Fullerton, Lew J., 98 Sumner Pl., Buffalo.

Gaffney Dancing Girls, Lyceum, Washington, D. O.
 Gainsboro Girls, Wilkes-Barre, Pa.
 Galloway, Bert, Davis, Bradock, Pa.
 Gardiner, Three, Children, 1953 W. 5, Phila.
 Gardner, Jack, Orpheum, Sioux City, Ia.
 Gardner & Vincent, Orpheum, Oakland.
 Gaston & Green, Oct. 6, Orpheum, Des Moines.
 Gavin, Platt & Peaches, Orpheum, Harrisburg.
 Geiger & Walters, Empire, Hoboken, N. J.
 Genaro & Band, Orpheum, Portland.
 Genter & Gilmore, Bijou, Lansing, Mich.
 Georgia Campers, Richmond, No. Adams, Mass.
 Geromes, The, Barnum & Bailey, C. R.
 Gibson, Fay, Standard, Davenport, Ia., Indef.
 Gibson, Sidney C., Orpheum, Los Angeles.
 Gill & Aker, Bijou, Flint, Mich.
 Gilmore, Mildred, City Sports, B. R.
 Gilroy, Harnes & Montgomery, Empire, Hoboken.
 Gladstone, Ida, City Sports, B. R.
 Glegoon, John & Bertha, & Houlthard, Polli's, Worcester.
 Glockner, Chas. & Anna, "Folies of 1907" Co.
 Glover, Edna May, 91 E. Adams, Detroit.
 Goffrey & Henderson, 1553 Broadway, N. Y.
 Goleas, Six, Ringling Bros., C. R.
 Goldberg, Bert, Harris, Bradock, Pa.
 Goldsmith & Hoppe, Majestic, Chicago.
 Goldin Russian Troupe, Belle-Floto, C. R.
 Goolmans, Musical, Armory, Binghamton.
 Gossans, Bobby, Barlow Minstrels.
 Goss, John, Vogel's Big City Minstrels.
 Gottlieb, Amy, & Co., Orpheum, Chillicothe, O.
 Goyt Trio, Polli's, New Haven.
 Graces, The, 267 W. 38, N. Y.
 Grant, Burt & Bertha, Polli's, Scranton.
 Graham, Geo. W., Seaside, Providence, Indef.
 Graham & Lawrence, Music Hall, Leominster, Mass.
 Gray & Graham, Hathaway's, Brockton, Mass.
 Greene, George, Ringling Bros., C. R.
 Gregory, Frank L., Empire, Glasgow, Scot.
 Grimm & Satchell, Theatre, Ogdensburg, N. Y.
 Gruet & Gruet, Williams Imperials, B. R.

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(It's a long roam back home)

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Some Song

WILL D. COBB

WORDWRIGHT.

Healy, Jeff & La Vera, Rice & Barton Gaiety, B. E.

Heath, Thomas Gaiser, Poll's, Hartford.
Heck & Arde, Ringling Bros., C. E.
Hodge, John, & Pender, Sam Wood Pk., Chicago.
Helen Children, Family, Pottsville, Pa.
Holston, Wally & Lottie, Empire, Pisco, Cal.
Henry, Jack, 41 Lisle, Leicester Sq., London.
Herbert Bros., Majestic, Denver.
Herbert & Vance, Orpheum, Portsmouth, O.
Hers, Ralph C., Colonial & Alhambra, N. Y.
Herron, Bertie, Orpheum, St. Paul.
Hlatka, The, London, Eng.
Hilbert & Warren, G. O. H., Indianapolis.
Hilman Bros. & Co., Orpheum, Reading, Pa.
Hilliard, Robert, Palace, London, Eng., indef.
Hilton Troupe, City Square, B. E.
Hoch, Emil & Co., Wilkes-Barre, Pa.
Hobbs, Seven, Orpheum, Butte.
Hobson, Mr. & Mrs., Ringling Bros., C. E.
Hodges, Musical, Orpheum, Oakland.
Hodgins, Albert, Ringling Bros., C. E.
Holt, Alf, 41 Lisle, London, W. E., Eng.
Holman Bros. & Co., Alhambra, Ont., Can.
Holman, Harry, Majestic, Ft. Worth.
Hood, Sam, Bijou, Duluth.
Horton & Linder, Ringling Bros., C. E.
Houston, Fritz, Ryan, Lyric, Danville, Ill.
Howard, Bernice & Co., Bijou, Ann Arbor, Mich.
Howard's Pony & Dogs, Mohawk, Schenectady.
Howard, Harry & Mae, Grand, Paris, Ky.
Howard & Howard, Orpheum, Los Angeles.
Howard Bros., Palais, Marcelline, France.
Howard & St. Clair, Vaudeville Club, London.
Huegel Bros., Gentry Bros., O. E.
Huettermann, Miss, Barnum & Bailey, C. E.
Hufford, Nick, Orpheum, Canton, O.
Hughes, Charlie & Co., Majestic, Dallas.
Hughes Musical Trio, Poll's, New Haven.
Huston, Arthur, 89, Marion, Toronto.

Imperial Viennese Troupe, Barnum & Bailey, C. E.
Inness & Ryan, Orpheum, Atlanta.
International Musical Trio, 275 So. 5, Brooklyn.
Irving, Thomas E., Palm, Syracuse, indef.
Italia, Princess, Youngstown, O.

Jackson Family, Ringling Bros., C. E.
Jacobs & Sardel, Cole Bros., O. E.
James & Prior, 910 2nd Ave., Seattle, Wash.
James, Byron, Bijou, Flint, Mich., indef.
Jennings & Benfrow, Colonial, Norfolk, Va.
Jew, Elmer, Steel Pier, Atlantic City.
Jew, John W., Lid Lifter, B. E.
Johnstone, Lorimer, Star, Chicago.
Johnson, George, Ringling Bros., C. E.
Johnson, Musical, Empire, Johannesburg, S. Africa.
Johnstone & Cooke, Star, Chicago.
Jolly & Wild, Star, Seattle.
Jordans, Five, Lawrence, Mass.
Jordan Troupe, Ringling Bros., C. E.
Joyce, The, 43 Howard, Boston.

Jules & Margon, Barlow Minstrels.
Julian & Dyer, Lyric, Danville, Ill.
Julian & Son, 6, Robison, Toronto.

K

Kalma, Chas. & Ada, Ringling Bros., C. E.
Kartello's Juggling, De Rue Bros. Minstrels.
Kasley, Doc, Ringling Bros., C. E.
Keane, J. Warren, Brockton, Mass.
Keegan & Mack, Conny O'Connor, B. E.
Keeley Bros., Orpheum, Des Moines.
Keeley & Adams, Pavillon, Portmuth, Ireland.
Kelly & Hale, Gem, Lynn, Mass.
Kelly, Sam & Ida, Oct. 5, Family, Butte.
Kelly, Walter C., Liverpool, Eng.
Keller, Major, Poll's, Hartford.
Kensard Bros., Hagenbeck-Wallace, C. E.
Kenton, Dorothy, Schumann, Frankfurt, Germany.
Ketch & Francis, Poll's, Hartford.
Kardaka, L.D., Ringling Bros., C. E.
Kielst, Paul, Phila., Pa.
Klein & Clifton, Orpheum, Portland.
Kiehl & Hagel, Ringling Bros., C. E.
King, Alton, City Square, B. E.
Kingler, Julia & Co., Orpheum, Seattle.
Kirk, H. Arthur, Richmond, North Adams, Mass.
Klars, Kathryn, Majestic, Chicago.
Kobers, Three, Majestic, St. Paul.
Kofage, Duke, Crystal, Wood, Ind., indef.
Koppes, The, White Oak, New Britain, Conn.
Kratons, The, Circus, Cuba, Amsterdam, Hol.
Kraton, John, Wilman, San Francisco.
Kraft, Gus, Barnum & Bailey, C. E.
Kretore, Family, Pottsville, Pa.
Kurtis-Busse, Fair, Akron, O.
Kurylo, Edward, Sells-Photo, C. E.

L

La Belle, Helen, San Soci Pk., Chicago, indef.
La Fleur, Great, Majestic, Chicago.
La Tour, Irene, Grand, Wheeling, W. Va.
La Mar, Sadie, Strolling Players, B. E.
La Mass Bros., Boncher, Vienna, Austria.
La Salle & Lind, Majestic, Madison, Wis.

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Route Sheet if names and title of company are forwarded

La Pearl, Harry, Barnum & Bailey, C. E.
La Pearl, Mr. & Mrs., Hagenbeck-Wallace, C. E.
La Blanc, Bertrane, Grand, Sacramento, indef.
La Centra & La Rue, Antique, Watertown, N. Y.
La Clair & West, Crest, Chattanooga, Tenn.
La Tell Bros., 2842 Tull, Phila.
La Tour Sisters, Golden Creek, B. E.
Lakola & Lorain, Bijou, Marionette, Mich.
Lain, Geo. M., Majestic, Denver.
Lamar & Gabriel, Poll's, Worcester.
Langdon, The, Show Girl, Co.
Lawson & Nason, Empire, Johannesburg, So. Af.
Leigh, Lisle & Co., Keith's, Cleveland.
Lambert, Frank L., Flood's Pk., Baltimore, Md.
Landin, Edward, Majestic, Little Rock, indef.
Lang, George, Crystal, Bedford, Ind., indef.
Larver, Joseph, Barnum & Bailey, C. E.
Larkin, Frank J., Electric, Fairmount, W. Va.
La Nole Bros., Fair, Binghamton, N. Y.
Larks & Adams, St. Louis Am. Co., indef.
La Ragus Sisters, Barnum & Bailey, C. E.
Lane Trio, Vega's Minstrels.
La Van & La Valette, Majestic, Pittsburg, indef.
La Bax, Wonderful, Clara Turner Stock Co.
La Van Trio, Barnum & Bailey, C. E.
Larvine Cigarette Trio, Orpheum, St. Paul.
Lavine, Edward, Orpheum, Oakland.
La Gray, Dollie, Bijou, Racine, Wis., indef.
La Petite Revue, Colonial, N. Y.
Latoy Bros., Gay Masqueraders, B. E.
Lavine & Leonard, Orpheum, New Orleans.
La Van & Hill, Servaders, B. E.
La Van, Flossie, Casino, Washington, Pa.
La Velle, Rose, City Square, B. E.
Le Clair, Harry, Colonial, Richmond, Va.
Le Voila, Syra, Stockholm, Sweden.
Le Clair & Sampson, Oct. 5, Orpheum, Portland.
Leipig, Nate, Orpheum, Kansas City.
Lee, James P., Union, Los Angeles, indef.
Leahy, Frank W., Manhattan, Norfolk, Va., indef.
Le Dent, Frank, Orpheum, Allentown, Pa.
Leonard, Chas. P., Billy & Woods, B. E.
Leonard & Phillips, Grand, Dallas, Tex.
Leonard, Gus, Acme, Sacramento, indef.
Leonard & Louis, Majestic, Montgomery, Ala.
Leonard & Drake, Orpheum, Harrisburg, Pa.
Leo, Jolly, Bijou, Royersford, Pa.

Lee Bastions, Ringling Bros., C. E.
Lee Jarolm, Barnum & Bailey, C. E.
Leville & Sinclair, Oct. 5, Orpheum, Minneapolis.
Levan, Miss H., Barnum & Bailey, C. E.
Lewis & Chapin, Bijou, Bay City, Mich.
Lewis & Green, Orpheum, Spokane.
Lincoln, Bill, Ringling Bros., C. E.
Lloyd, Herbert, 88 Great Wilson, Leeds, Eng.
Long, John, Family, Mrs. Pa., indef.
Lorraine, Oscar, Keith's, Phila.
Lowe, Musical, Hippo, Wheeling, W. Va.
Lowward, A. G., Barnum & Bailey, C. E.
Luce & Lane, Bijou, Bayonne, N. J.
Lucier, Marguerite, Hans & Nize Co.
"Lute King," 14 Marlborough Rd., London, Eng.
Lynton, Chris., Empire, Los Angeles, indef.
Lyres, Three, Fashion Plates Co., B. E.

M

Mack, Wilbur, Orpheum, Boston, Pa.
MacLaren, Five, Bijou, Duluth, Minn.
Ma Dell & Corby, Main, Peoria, Ill.
"My Fancy," Empire, Chamberwall, S. E. Len-
don, Eng.
Majestic Musical Four, Shea's, Buffalo.
Malvera Troupe, Pat, White's Gaiety Girls, B. E.
Makagonkoo, Doo, Sells Photo, C. E.
Malchow, Geo., Bijou, Oakham, Wis., indef.
Mann & Franks, Family, Elmira.
Mantell's Marionettes, Family, Helena, Mont.
Marcell & Lematt, Gentry Bros., C. E.
Marble Trio, Ringling Bros., C. E.
Marble Trio, Grand, Hamilton, O.
Marguerite & Hanley, Ringling Bros., C. E.
Matsumoto & Agawa, Hagenbeck-Wallace, C. E.
Marcello, Moratti Troupe, Ringling Bros., C. E.
Martin, Dave & Porcia, Kentucky Bellon, B. E.
Martinet & Sylvester, Orpheum, St. Paul.
Martinez & Martinez, Keith's, Columbia, O.
Martinez, C. E., Orpheum, Leavenworth, indef.
Mary & Petroff, Barnum & Bailey, C. E.
Mason & Doran, 408 Bank, Fall River.
Maxwell & Dudley, Main St., Peoria, Ill.
May, Ethel, Majestic, Cedar Rapids, Ia.
Maynard, Shorty, Hagenbeck-Wallace, C. E.

Mase, Edna, Jersey Lilies, B. E.
McCord, Lewis, & Co., 5, Majestic, Birmingham.
McConnell & Simpson, Poll's, Worcester.
McCormack, Huga, & Wallace, Flora De Voss Co.
McGee, Joe, Bijou, Jackson, Mich.
McGee, Davenport, Hagenbeck-Wallace, C. E.
McGraw, Joe, Wonderland, Minneapolis, indef.
McGrath & Paige, 68 Wash., Middletown, Conn.
McGraw, Lulu, Grand, Altoona, Pa., indef.
McGuire, Tuts, Miss, Lyric, Danville, Ill.
McNally Bros., Ringling Bros., C. E.
McPhie & Hill, Orpheum, Los Angeles.
McWilliams, G. E., Poll's, Hartford.
Meier & Mora, Union, Strasburg, Germany.
Mells, Two, Majestic, Little Rock.
Melrose, William, Barnum & Bailey, C. E.
Melville, George D., Hippo, N. Y., indef.
Meredit, E. E., Hagenbeck-Wallace, C. E.
Merwer, John, Ringling Bros., C. E.
Merritt & Love, Empire, San Francisco, indef.
Merritt, Raymond, 178 Tremont, Pasadena, Cal.
Merriman Sisters, Bohman Show, B. E.
Meyers Sisters, Barnum & Bailey, C. E.
Metastasio, Ten, Barnum & Bailey, C. E.
Meyers Troupe, Campbell Bros., C. E.
Miles, Al., Palace, Al.
Middletown, Gladys, Family, Davenport, Ia.
Mignon, Helene, Empire, St. Paul, indef.
Milley, Kathryn, Hathaway's, New Bedford.
Milton Lila Trio, Family, Lafayette, Ind.
Milve Bros., Ringling Bros., C. E.
Miles, Ida, Hagenbeck-Wallace, C. E.
Miller, John, Ringling Bros., C. E.
Miller, Grace, Phillips, Richmond, Ind., indef.
Miller, L. Frank, Fashion Plates, B. E.
Miller, Theresa, Critterton, Chicago, indef.
Millers, Three, Majestic, Ft. Worth.
Millership Sisters, Miner's Burlesquers, B. E.
Milletta, The, Ringling Bros., C. E.
Millman Trio, Orpheum, Des Moines.
Minstrel Foe, Merry Maidens, B. E.
Mitchell Sisters, Monarch, Lawton, Okla., indef.
Moneta, Five, Empire, Grand Forks.
Monster, Clow, La, Ringling Bros., C. E.
Montgomery, Geo. F., Lyric, Hot Springs, indef.
Montague, Miss, People's, Goldfield, Nev., indef.
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And they always run away.
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Morocco, Chas., Barnum & Bailey, C. E.
Morse, Billy, Ashbourne's, Aberdeen, Wash., indef.
Morton & Misset, Moss & Stoll Tour, indef.
Morton, Hugh, Elito, Elmira, N. Y., indef.
"Moto Girl," Coliseum, London, Eng.
Mowatts, Five, Apollo, Vienna, Aus.
Muller, Chas. & Muller, Chas's, Wash.
Munger, Mort. M., Frankfort, Ind.
Munson & Munson, Lyric, Alton, Ill.
Mullen & Correll, Keith's, Providence.
Murray, Eddie, Fischer's, Los Angeles, indef.
Murray Sisters, Majestic, Chicago.
Murphy & Magee, Rice & Barton's Gaiety, B. E.
Muskeeters, Three, Vanity Fair, B. E.
Myers & Rose, Orpheum, Camden, N. J.

N

Nelson, Tony, "Villa Nelson," Esmerstadt, Machren, Austria.
Nevaros, Four, Barnum & Bailey, C. E.
Newell & Niblo, Schuman, Frankfurt, Germany.
Newell & Shavett, Circus Trevino, Monterey, Mex.
Newsome, Four, Barnum & Bailey, C. E.
Nichols, Lew, Hagenbeck-Wallace, C. E.
Night With the Poets, Poll's, Hartford.
Nolan, Fred, World Beaters, B. E.
Norris, Leon & Co., 63 W. 7, Mt. Vernon, N. Y.
Norris, The, 517 Walnut, Hamilton, O.
Norton, Ned, Gay Masqueraders, B. E.
Nowell, The, 129 W. 47, N. Y.
Noblet & Marshall, Orpheum, Spokane, Wash.
Nowlin, Dave, Orpheum, Portsmouth, O.

O

O'Connell & Golden, Grand, Elmira, N. Y.
Ogden, Helen, 279 Clybourn, Chicago.
Okabe Family, Palais d'Art, Brussels, Bel.
Onlaw, Gus, Trio, Hippo, Birkenhead, Eng.
Olsen, Al, The Chutes, San Francisco, indef.
Olsen, Orpheum, Oakland, indef.
O'Neill, W. A., Orpheum, C. E.
Oliver, Clarence, Keith's, Providence.
"Olivetti Troubadours," Empire, Paterson.
Orloff Troupe, Circus Trevino, Monterey, Mex.
Orth & Forn, Oct. 4, Orpheum, Butte.
Otto Bros., 10 Howland, Roxbury, Mass.
Owen, Garry, Little, 215 E. 4, Crowley, La.

P

Pacheco Family, Barnum & Bailey, C. E.
Palmer Sisters, 545 Hart, Brooklyn.
Pamahaskie, Prof., 1887 E. Dauphin, Phila.
"Paradise Alley," Orpheum, Blotz City.
Passmore, Grace, Family, Butte.
Patterson's Brons Studios, Grand, Fargo, N. D.
Patty Bros., Ringling Bros., C. E.
Pauline, Great, Bennett's, Hamilton.
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Pealson, Goldie & Lee, Shubert, Utica.
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Perry, Frank L., Orpheum Pk., Jacksonville.
Perron, Mary, & Clara, Barnum & Bailey, C. R.
Piper, Frisco, Bennett's, Ottawa, Dubuque, Ia.
The Poliers, 153 Arvin, Montreal, Can.
Pollard, Gene, World Beaters, B. R.
Poloff Sisters, Graham, Va.
Post's Musical, Riverside Pk., Boise City, Ida.
Potts, Ernie & Mildred, Orpheum, Minneapolis.
Potter & Harris, 701 Leland, Chicago.
Potts Bros. & Co., Bijou, Battle Creek.
Flowers Bros., Bijou, Birmingham.
Powder & Capmann, Trans-Atlantic, B. R.
Price, Bob, 575 Commercial Ed., London, Eng.
Primrose Quartette, Majestic, Madison, Wis.
Prosser Trio, Ringling Bros., C. R.
Pugot, George E., Runaway Girls, B. R.

Quigg & Nickerson, Night Owls, B. R.

Radford & Valentine, Barnardford Tour, England.
Radio & Bestman, Bennett's, Montreal.
Rainbow Sisters, G. O. H., Grand Rapids.
Rastus & Banks, Alhambra, Brighton, Eng.
Ravis & Von Kaufman, Bijou, Oshkosh, Wis.
Raymond, Ruby, & Co., Altona, Pa.
Rayno's, Al. Bull Dog, Polli's, Springfield.
Raba & Ince, Folies Bergere, Paris, France.
Redes & Hadley, Crystal, Braddock, Pa.
Redford & Winchester, Orpheum, Seattle.
Redd, Harry L., Washington, Buffalo, Indef.
Red & St. John, Majestic, Birmingham.
Red Bros., Polli's, Hartford.
Reeds Sisters, 45 Broad, Milaseth, N. J.
Reese Family, Bijou, Flint, Mich.
Reynolds, Three, Grand, Trenton.
Reo & Biggs, Barnum & Bailey, C. R.
Remshaw, Bert, Majestic, La Salle, Ill., Indef.
Revall, Nellie, Stock Farm, Greenwood, Ind.
Reynard, A. D., Alf. T. Wheeler's, C. R.
Rincoe, Four, Orpheum, Seattle.
Rice & Elmer, Orpheum, Butte.
Rich Duo, Gen. Lancaster, Pa.
Richards, Great, Bennett's, Montreal.
Rickrede, Harry E., St. Charles Hotel, Chicago.
Riccoboni's Horace, Ringling Bros., C. R.
Ritter & Foster, Ilford, London, Eng.
Roathino & Stevens, Oct. 5, Orpheum, Salt Lake.
Robbins & Treumann, Elite, Atlanta, Indef.
Roberts, Signe, Mercede, Cal.
Robertson & Franchette, Family, Williamsport, Pa.
Roche, La Belle, Mile, Ringling Bros., C. R.
Rogers & Deoley, Olympic, Chicago.
Roberts, Hayes & Roberts, Orpheum, Easton, Pa.
Romanoffs, The, Family, Butte.
Romola, Bob, Bijou, Davenport, Ia., Indef.
Rom & Lewis, Tivoli, Grimsby, Eng.
Rosen, C. R., 221 So. Wichita, Wichita, Kas.
Rocco & Sims, Casino Girls, B. R.
Russell & De Viras, Hagenbeck-Wallace, C. R.
Russek, Jack, Air-Dome, Leavenworth, Indef.
Rutherford, The, Hagenbeck-Wallace, C. R.
Russell & Davis, Idle Hour, Atlanta, Indef.
Ryan & White, Richmond, Va.
Ryan, Zorilla & Jackie, Barnum & Bailey, C. R.

Sabel, Josephine, G. O. H., Indianapolis.
Sada-Carmen Sisters, Barnum & Bailey, C. R.
Saona, Herr, Orpheum, Harrisburg, Pa.
Sassarian, The, Sells Photo, C. R.
Sassanovich, E. M., Fred, Barnum & Bailey, C. R.
Sanson, Doc, Coburn Greater Minstrels.
Sanford & Darlington, 2422 So. Alder, Phila.
Schrode & Mulvey, Oct. 5, Columbia, Cincinnati.
Sevensala, Original, Watertown, N. Y., Indef.
Shedman, W. A., Dumont, N. J., Indef.
Schade, F., Ringling Bros., C. R.
Schefsky, E. M., Grand, Tacoma, Pa.
Schmidt, George, Alcanar, New Castle, Ind., Indef.
Schuster, Milton, Palace, Boston, Indef.
Scott, Edward, Grand, Reno, Nev., Indef.
Scott, Mike, O. H., Nanhua, N. H.
Sennett, Anne, City Sports, B. R.
Seymour, O. G., & Co., Orpheum, Allentown.
Shadde, Frank, Grand, Trenton.
Shaw, Aerial, Ringling Bros., C. R.
Sherry, Joseph V., Sells-Photo, C. R.
Sheldon & Gellie, Murray & Mackey Co.
Ship, Julia & Edward, Barnum & Bailey, C. R.
Shirhart, Amos, Crystal, Detroit, Indef.
Shirham, The, Sells-Photo, C. R.
Silvas, The, Frisco, Lowell.
Sinclair, Mabel, Oct. 4, Orpheum, Salt Lake.
"Six Girls & Teddy Bear," Majestic, Chicago.
Smith, Aerial, Circus Bash, Berlin, Germany.
Smith & Arado, Trent, Trenton.

Smith & Brown, Grand, Fargo, N. D.
Smith & Heaghey, Polli's, Hartford.
Soper, Bert, Star, Altona, Pa., Indef.
Somers & Skote, Bijou, Dubuque, Ia.
Sonder, Pearl, Ringling Bros., C. R.
Spissel Bros. & Mack, Mollini, Hanover, Ger.
Stants Bros., Barnum & Bailey, C. R.
Stanford & Stone, Colonial, Lawrence, Mass.
Stanley, B., Barnum & Bailey, C. R.
Stanford & Sandberg, Varieties, Canton, Ill.
Sterb, Sam, Polli's, Waterbury.
Stickney, Emma, Ringling Bros., C. R.
Stickney, Miss E., Barnum & Bailey, C. R.
Stickney's Pony & Dogs, Hempstead, L. I.
St. Julian & Blue, Orpheum, Tampa, Fla.
Stoddards, The, Orpheum, Virginia, Minn.
Stuart & Keeley, Majestic, Birmingham.
Sullivan, W. J., Lyric, Bosman, Mont., Indef.
Sutcliffe Troupe, Grand, Gravesend, Eng.
Syow, Barnum & Bailey, C. R.

Talcot, Carson & Co., Grand, Joliet, Ill.
Tanaka, Felix & Charles, 321 E. 93, N. Y.
Tanke, Ringling Bros., C. R.
Teed & Lamell, Bijou, Lorain, O.
Tennis Trio, Orpheum, Portland.
"Ten Dark Knights," Ramona Pk., Grand Rapids.
Terror, Four English, City Sports, B. R.
Terror, English, City Sports, B. R.
Terry & Elmer, Majestic, Little Rock, Ark.
Terry & Lambert, Stratford, Eng.
Taylor, Mae, Bijou, Eveleth, Minn.

Taylor, Viola, Campaigne Girls, B. R.
Terror, English, City Sports, B. R.
Texas Steer Quartette, Colonial Belle, B. R.
Terror, Grand, Fayette, Havana, Cuba.
The Quartette, Majestic, Johnstown, Pa.
Thompson Sisters, Davenport, Ia., Indef.
Thorne, Mr. & Mrs., Bijou, Orange, N. J.
Thaleras, Hagenbeck-Wallace, C. R.
Tasmaniana, Hagenbeck-Wallace, C. R.
Toledo, Sydney, Casino, Washington, Pa.
Toms, Tumbling, Family, Lebanon, Pa.
Townsend, Charlotte, & Co., 620 W. 136, N. Y.
Turner, Bert, Le Roy, Minn.
Turnour, Jules, Ringling Bros., C. R.
Ty Bell Sisters, Sells-Photo, C. R.

Valadons, The, Oct. 12, Crystal, Anderson, Ind.
Valdare & Varro, O. H., North Manchester, Ind.
Van, Billy, Trent, Trenton.
Van, Chas. & Fannie, & Co., Orpheum, Brooklyn.
Van Dieman, Hagenbeck-Wallace, C. R.
Van, Miss M., Ringling Bros., C. R.
Van's Musical Minstrels, Majestic, Madison, Wis.
Van Hoven, Orpheum, San Francisco, Cal.
Vardon, Perry & Wilbur, Hastings' Show, B. R.
Variety Quartette, Colonial Belle, B. R.
Vasco, 41a Acre Lane, London, Eng.
Vedmars, The, Hathaway's, New Bedford.
Vermette-Carpotte, Trio, 451 Broeuf, Montreal.
Von Dell, Harry, 1583 Broadway, N. Y.
Vynos, The, Orpheum, Easton, Pa.

Wade & Reynolds, Orpheum, Chattanooga, Tenn.
Ward, Alice Lillian, Majestic, Chicago.

Ward, Chas. B., Majestic, Chicago.
Ward & Harrington, 418 Strand, London, Eng.
Ward & Hart, Lyric, Washington.
Ward & Sheppell, Al. Beves, B. R.
Wait, Emilia, Olympic, Chattanooga, Tenn., Indef.
Walker, Nella, Orpheum, Easton, Pa.
Walker & Magill, New Sun, Springfield, O.
Walton, Irvin E., Fads & Folies, B. R.
Walsh, Luch & Co., Irwin's Big Show, B. R.
Wards, The, Ringling Bros., C. R.
Watson, Sammy, 333 St. Paul, Jersey City.
Watson Sisters, Irwin's Big Show, B. R.
Webb, Horace, Norris & Rowe, O. R.
Welch & Earl, Grand, Victoria, B. C.
Westworth, Rose, Ringling Bros., C. R.
Werden, W. L., & Co., Wash., Spokane.
Whittle, W. E., Shea's, Buffalo.
Whitman, Frank, American, St. Louis.
White & Simmons, Keith's, Cleveland.
Wilder, Marshall P., 25 No. New Hampshire, Atlantic City.
Williamson & Gilbert, Hagenbeck-Wallace, C. R.
Williams Duo, Auditorium, Auburn, N. Y.
Williams & Segal, 37 E. Robinson, Allegheny, Pa.
Williams & Stevens, Felix Stock Co., Chicago.
Willard & Bond, Columbia, St. Louis.
Wilson's Musical, Pat White Gaily Girls, B. R.
Wilson, Tony, Heloise & Armores Sisters, 1 Prime Rd., Brixton, London, S. E., Eng.
Wilson Brothers, Orpheum, Los Angeles.
Wilson, Jack, Co., Bennett's, Ottawa.
Wilson, Ralph, Campbell Bros., C. R.
Winlow, W. D., Barnum & Bailey, C. R.
Winter, Winona, 41 W. 64, N. Y.
Wixon & Eaton, Casino Girls, B. R.

Wood & Woods, Ringling Bros., C. R.
Wood, Ralph, Lyric, Ft. Smith, Ark., Indef.
Wood Bros., Keith's, Cleveland.
Woodford & Marlboro, Lyric, Monroe, La.
Wood & Over, Orpheum, Brooklyn.
World & Kingdom, Oct. 4, Orpheum, Kansas City.
Wormwood's Dogs & Monkeys, Polli's, Scranton.
Worthley, The, Orpheum, Easton, Pa.
Wotan, Barnum & Bailey, C. R.
Woulf, Edward, Barnum & Bailey, C. R.
Woulf, Mme. E., Barnum & Bailey, C. R.

Yamamoto Bros., Polli's, Springfield.
Yolo Alta, Majestic, Ft. Worth.
Young, De Witt C. & Sister, 91 Lexington, Bklyn.
Young, E. F., 407 W. 123, N. Y.
Young, Ollie & Bro., Lyric, Alton, Ill.
Yontackey, Prince, Barnum & Bailey, C. R.

Zalno, Jos., 5135 Chancellor, Phila.
Zarrell Bros., Orpheum, Reading, Pa.
Zeb & Zarrow Troupe, Bijou, Duluth, Minn., Indef.
Zech & Zech, Wheelers, C. R.
Zieh, H. L., Family, Pottsville, Pa.
Ziegler, N. C., Columbia, Knoxville, Indef.
Zimmerman, Al. Gay Masqueraders, B. R.
Zinn's Musical Com. Co., Memphis, Tenn., Indef.

ROUTES RECEIVED TOO LATE FOR CLASSIFICATION.

Ahearn, Chas., Troupe, Bennett's, Quebec.
Avery, W. E., Polli's, Hartford.
Barnes & Crawford, Shubert's, Utica.
Belmeil, Musical, 340 W. 87, N. Y. City.

Bennett, Laura, People's, Cedar Rapids, Ia.
Black & Leslie, Electric, Clifton Forge, Va.
Blanchard Cliff, Royal Slave Co.
Brooks & Jeanette, Coliseum, New Castle, Pa.
Buffalo, Young, Fair, San Antonio, Tex.
Combs & Stone, Bennett's, London.
Copeland, E. M., Scenic Temple, Bevers, Mass.
Couthoul, Jessie, Portland, Portland, Me.
Cowper, Jimmie, Savoy, Fall River.
Davis, Mark & Laura, Phillips, Richmond, Ind.
Dean & Deas, Garrick, Norristown, Pa.
Delmar & Delmar, 94 Henry, N. Y. City.
Delton, Al. H., Sun, Springfield, O.
Devlin & Ellwood, Haymarket, Chicago.
Diston, Madeline, Lyric, Petersburg, Va.
Dixon, Bowers & Dixon, Bancroft House, N. Y.
Edridge, Press, Bennett's, Montreal.
Eulmar, "Eulmar," Washington, Spokane.
Fay Sisters, Orpheum, Tiffin, O.
Fisher & Fisher, Blaney's, Youkers, N. Y.
Fontinelle, Mysterious, Bijou, Valley City, N. D.
Frey Trio, G. O. H., Grand Rapids.
Glendower & Manion, 5, G. O. H., Wheeling, W. Va.
Heaton, Billy, Solson, Connelville, Pa.
Hess & Darrell, Family, Rock Island, Ill.
Hoffmann, Cycling, Litchfield, Minn.
Kenyon & Healy, Family, Butte.
Kington & Thomas, Star Show Girls, B. R.
Kinnebrew & Raymond, Greenwich, N. Y.
Lampe Bros., Hippo, Harrisburg, Pa.
La Fevre & St. John, 1653 Broadway, N. Y.
Leilotta, "Leilotta," Portland, N. Y.
Levi Jules & Family, Grand, Sacramento.
Lewis, Harr & Co., 131 W. 16, N. Y.
Marshall, Bert, Star, Geneva, N. Y.
Middleton & Spellmeyer, Orpheum, Harrisburg, Pa.
Miller & Princeton, Scenic, Central Falls, R. I.
Miller & Princeton, Scenic, Hartford, Conn.
Miller, Kitty, Temple, Marlboro, Mass.
Montague, Ines, Unique, Minneapolis.
Morrison, Geo. W., Temple, E. Boston.
Mosarts, Fred & Evan, Orpheum, Los Angeles.
Murphy, Whitman & Co., 133 W. 45, N. Y.
Noble & Brooks, Orpheum, Victoria, B. C.
O'Neill Trio, Lancaster, O.
Omaga Trio, Auditorium, Lynn.
Patterson, Sam, Keeney's, Brooklyn.
Richards & Grover, Colonial, N. Y.
Richt, Gertie, Family, Pittston, Pa.
Rose, Elmer A., Boston Belle, B. R.
Rose Sisters, Grand, Herkimer, N. Y.
Sloan, Blanche, Keith's, Providence.
Smalley, Edna, & Co., 230 W. 34, N. Y. City.
Smith & Arado, Trent, Trenton.
Spillers, Musical, Keeney's, Brooklyn.
Steele & Edwards, Proctor's, Newark.
Stelner, Thomas, Trio, 469 Lenox, N. Y.
Stubbfield Trio, Commercial Hotel, Chicago.
Thurston, Leslie, 5, Bijou, Perth Amboy, N. J.
Van Goffe & Cotely, Criterion, Augusta, Ga.
Westman, Mary, Western, Louisville.
Winston's Sea Lions, Lyric, Dayton, O.
Yackley & Bunnell, Family, Williamsport, Pa.

CIRCUS ROUTES

Barnum & Bailey, Sept. 26, San Bernardino; 29, Phoenix, Ariz.; 30, Tucson; 30, Bialbe; Oct. 1, Douglas; 2, Deming; 3, El Paso; 5, Abilene; 6, Ft. Worth; 7, Dallas; 8, Waco; 9, Austin; 10, San Antonio, Texas.
Buffalo Bill, Sept. 25-26, Portland, Ore.; 28, Midford; 29, Red Bluff, Cal.; 30, Marysville; Ind. 1, Sacramento; 2, Stockton; 3, San Jose; 4-5, Oakland; 6-10, San Francisco.
Campbell Bros., Oct. 1, Montgomery, Mo.; 2, Columbia; 3, Salisbury; 4, Lexington.
Cole Bros., Sept. 30, Williamson; Oct. 1, Rocky Mount; 4, Wilmington; 5, Newbern; 7, Goldsboro; 9, Wilson; 10, Sanford; 13, Fayetteville, N. C.; 14, Dillon, S. C.; 15, Chadburn, N. C.; 16, Conway, S. C.; 17, Marion; 20, Hartsville; 21, Orangeburg.
Miller Bros., (Oct. 3, Marietta, Tenn.; 4, Shilohville; 5, McMinnville; 7, Winchester; 8, Dalton, Ga.; 9, Cartersville; 10, Marietta; 11, Atlanta, Ga.)
Morris & Rowe, Sept. 26, Amarillo, Tex.; 27, Sayre, Okla.; 28, Anadarko; 29, El Reno; 30, Kingfisher; Oct. 1, Enid, Okla.
Ringling Bros., Sept. 26, Little Rock; 28, Memphis; 29, Memphis; 30, Paducah, Ky.; Oct. 1, Hopkinsville, Ky.; 2, Nashville, Tenn.; 3, Bowling Green, Ky.
Robinson, Yankee, Oct. 4, Moulton, Ia.; 5, Laplata, Mo.; 6, Huntsville, Mo.; 7, Pittsfield,

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BURLESQUE ROUTES

For the week of September 28.

"L. O." indicates show is "laying off."

Americans, London, N. Y.
Avenue Girls, Dewey, Minneapolis.
Behman Show, Westminster, Providence.
Big Review, Colonial, Cleveland.
Blue Ribbons, Empire, Cleveland.
Bohemians, Monmouth, Baltimore.
Bon Tons, Gayety, Washington.
Boston Belles, Palace, Boston.
Bowery Burlesquers, Gayety, Baltimore.
Brigadiers, Lafayette, Buffalo.
Broadway Gaiety Girls, Lyceum, Washington.
Bryant's Extravaganza, Harlem Music Hall, N. Y.

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Champagne Girls, Folly, Chicago.
Cherry Blossoms, Avenue, Detroit.
City Sports, Trocadero, Chicago.
Colonial Belles, Columbia, Boston.
Cozy Corner Girls, Bon Ton, Jersey City.
Cracker Jacks, Gayety, Pittsburg.
Dainty Duchesses, Gayety, Brooklyn.
Dreamlands, Empire, Chicago.
Ducklings, 28-30, Gayety, Scranton; 31-2, Luzerne, Wilkes-Barre.

Empire Burlesquers, People's, Cincinnati.
Fada & Follies, Star & Garter, Chicago.
Fashion Plates, Star, St. Paul.
Fay Foster, Century, Kansas City.
Follies-of-the-Day, Bijou, Phila.
Frollicsome Lambs, Empire, Newark.
Golden Crook, Gayety, Toledo.
Happyland, Gayety, St. Louis.
Hastings' Show, Edison's, Chicago.
High Rollers, Gayety, Detroit.
Ideals, Empire, Brooklyn.
Imperial, 28-30, St. Joe; 31-2, L. O.; 5, Century, Kansas City.

Irwin's Big Show, Gayety, Birmingham.
Jersey Little, Gayety, Toronto.
Jolly Girls, L. O.
Kentucky Belles, Star, Toronto.
Knickerbockers, Olympic, Brooklyn.
Majestica, Bijou, Atlanta.
Mardi Gras Beauties, L. O.; 5-7, Gilmore, Springfield; 8-10, Empire, Albany.

Masqueraders, Gayety, Hoboken.
Merry Maidens, 28-30, Gayety, Albany; 31-2, Lyceum, Troy.
Merry Makers, Howard, Boston.
Miss New York, Jr., Standard, St. Louis.
Morning Glories, Olympic, N. Y.
New Century Girls, Trocadero, Phila.
New York Stars, L. O.; 5, Majestic, Kansas City.
Night Owls, 28-30, Empire, Albany; 31-2, Empire, Holyoke.

Parisian Widows, Gayety, Milwaukee.
Pat White Gaiety Girls, Eighth Ave., N. Y.
Reeves' Beauty Show, Murray Hill, N. Y.
Rents-Santley, Garden, Buffalo.
Rice & Barton, Standard, Cincinnati.
Rice & Barton's Big Gaiety, Waldman's, Newark.
Rollickers, Buckingham, Louisville.
Rose Sybil, 28-30, Gilmore, Springfield; 31-2, Empire, Albany.

Runaway Girls, Gayety, Phila.
Sam Devere, Royal, Montreal.
Sam T. Jacks, Empire, Indianapolis.
Scribner's Big Show, Gayety, Columbus.
Serendisers, Majestic, Kansas City.
Star Show Girls, 28-30, Lyceum, Troy; 31-2, Gayety, Albany.

Strolling Players, Star, Milwaukee.
Thoroughbreds, Bijou, Paterson.
Tiger Lilies, Empire, Des Moines.
Trans-Atlantics, Greenwald, New Orleans.
Travelers, Academy, Pittsburg.
Uncle Sam's Belles, Empire, Schenectady.
Vanity Fair, Gayety, Phila.
Washington Society Girls, 28-30, Lyceum, Troy; 31-2, Gayety, Albany.
Watson's Burlesquers, 28-30, Luzerne, Wilkes-Barre; 31-2, Gayety, Scranton.
World Beaters, Star, Brooklyn.
Yankee Doodle Girls, Bowery, N. Y.

LETTERS

Where C. O. follows name, letter is in Chicago Office.

Advertising or circular letters of any description will not be listed when known.

Letters will be held for two months only.

P. C. following name indicates postal card

Anglin, Bessie.
Andrews, Adora.
Avery, Benjamin B.
Alexander & Bertie.
Alexandro, F.
Arvola, Miss.
Armstrong, Fred M.
Astrellas, The (2).
Anderson, Dan (C. O.)
Andrews, Pearl (C. O.)
Aces, Three (C. O.)

Balfort, Miss May.
Barcoe, Miss Gertrude.
Bush, Jr., Johnnie.
Belmont Freda.
Bonesetti Troupe.
Brown, Harry.
Baker & Carlisle.
Baker, Charles.
Bodman, S.
Broughton, May.
Banner, Michael.
Budd, Bert.
Baldwin, Carl.
Butler, Ida.

Belmont, Belle.
Berry, Margaret.
Burke, Chas., & Co.
Bowman, Ivy.
Blackledge, Ruby.
Boch, Otto.
Bellman, Harry K.
Braham, M.
Brierley, Edgar.
Bloden, Henry.
Bruce, Miss Gertrude.
Brown, B.
Bennet Sisters (P. C.)
Ball, Wm.
Barrington, Mrs. (P. C.)
Boley, Miss May.
Brabans, The (C. O.)
Brown, Jessie (C. O.)

Conway, Mabel.
Carlton, Arthur.
Curjos, Allen.
Conner, M. E.
Cheevers, Joe.
Cline, J. E.
Corson, Cora Youngblood.
Charters, Georgia.
Conway, T. L.
Collingwood, Harry.
Colliger & Barret.
Cooper & Robinson.
Clifton, William.
Carroll, Mr. & Mrs.
Catto, Miss Fudge.
Camp, Frank E.
Clarence Sisters.
Calvert, Albert (C. O.)
Cowley, James (C. O.)
Close, Sidney (C. O.)
Crocker, Alf. (P. C.)

Doeley, Jas.
Douglass, Harry.
Deane, Walter.
Dix, Marion.
De Bassinini, Vera.
De Moss, Edward.
Dale, Violet.
Daley, Bob and Nellie.
Dremier, Marie.
Dean, Professor.
Donmar, Carlotta.
Di Bella and Volpe.
Dorset, Flora, Miss.
Demont, Charles (3).

Duggan, Archie.
Duffy, Warren.
Delong, Wheeler.
Druton, Miss Alfredda.
Dovey, Emmett.
Dunfee, Robert.
Dunfee, Edie.
Davis, Ed. F. (C. O.)
Dean, Louis (C. O.)
Duff, Dan.
Duran, Billy.

Emerson, E. H.
Elting, Nellie.
Engel, Carrie L.
Esmeron, Wm.
Everhart.
Evans, Miss Ann.

Fairman, E. Wm.
Farren, L. K.
Foresto, Little.
Forsen, Frank & Grace.
Fagan, Barney.
Francell & Lewis.
Florence Sisters.
Fitzsimmons, Robert.
Fox & Rogers.
Forester, Frank.
Fleida, Billy H.
Figaro, Marvellous.
Foreman, Robt. N.
Ferrill, Frank.

Ford, Miss Edith.
Feldman, Harry.
Fays, The.
Feurt, Lois (C. O.)
Fox, Charlotte.

Gilleaney, James.
Gilbert, L. Wolfe (2).
Garrick, Richard.
Gerome, Viola.
Giff, (3).
Gorms, James.
Gordon, Ruth.
Gardner, Mayme.
Gouldrey & Brzleben.
Graham, James.
Gould, S.
Green, Harry.
Goddard, Stanley (C. O.)
Gaston, Billy (C. O.)
Gehan, Herbert (C. O.)

Haddock, W. P. (P. C.)
Hufford & Chase.
Hoyer, Miss Gertrude.
Hart, Charles (2).
Hayes, Edmund.
Hugoson, Hugo (2).
Harrison, Charles.
Hutchinson, Willard H.
Hulker, Edith.
Hack, W.
Harris, Ida O.
Hartman, Carl.

Honimus, Mable.
Havel, Edie L.
Hessel, Emma.
Heras, Wm.
Halliday & Curley.
Hammond, Chas.
Hobert, Chaucer D. (C. O.)
Hayden & Davis (C. O.)
Honnigham, Albert (C. O.)
Hutchinson-Luby Co. (C. O.)

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Jordan & Harvey (2).
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Lamot, T.
Loretta, Otto.
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Leon, Nellie.
Lelma, Louis.
Leibert, Arthur.
Lyons, Flossie.
Lubelakin, Tony.
Love, Frankie.
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Le Roy, Eddie.
Lee, Harry.
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Lester, Eddie (C. O.)
LeCall, Ed. (C. O.)
Le Dent, Frank.
Lee, Minnie.

Melville, Miss Violet.
Malone, Miss Geraldine.

Mullen & Corell (2).
McVeigh, Johnnie (2).
Medallion Trio (C. O.)
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Moore, Herbert (C. O.)
Moore, Geo. Austin (C. O.)

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Marx, Julius W.
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Mullen, Mrs. J. H.
Murray, W.
MacFadden, Mr. & Mrs.
Morris, M.

Martini, Frank W.
Milla, Phil.
Moore, James A.
Miller, Edgar M.
Mainville, E. C.
Matthea, Hngo.
Maitland, Mabel (2).
Milliken, Lary.
Myers & Meer.

Mack, J. C. (2).
Morrison, Lee.
Mulvey, Ben L.
Mahoney, Tom.
Macy, Charleston (2).
Mandeville, Seville.
McWade, Edwin.
McKenzie, B.
Miller, McCauley & Miller.

Moore, Snita.
Nalle, Joe.
Nelson, Agda.
Nelson, Agnes (2).
Nile, Grace.
Norminton, Harold J.
Nome, Robert (2).
Norton, Miss Angie.
Nash, International.
Newell, Willard (C. O.)
Nuss, Louis.

Ogives, Harry.
O'Rourke, Eugene.

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This song is restricted for the use of Miss Daisy (Lloyd) Wood during her American Tour.

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NEW YORK

O'Neill, Saks.
Osborne, Jack.
Overing, Mrs. Mamie.

Pearl, Tony.
Patherson, Rayard.
Pierch, Gene.
Price, Beatrice.
Pembroke, Kitty.
Pond, Dave O.
Purdy, Francis.
Plicker, Harry.
Pola, Gabriel.
Powers, Jno. T.
Powers Elephants (P. C.)
Piper, Franco.
Prevost, Louis.
Prideau, Steve (C. O.)
Primrose, Anita (C. O.)
Paris, Lionel (C. O.)

Quigley, Helen.

Rins, Mme.
Rose, Adam A.
Reed, Alex. D. (2).
Royer, Augustine.
Raynolds, John B.
Robinson, Ada E.
Rennings & Brown.
Rankin, J. McKee.
Richard & Barry.
Rice, Beadie.
Rosenberg-Keech-Hill.
Russell, Miss Mona.
Roodna.
Reilly, Johnnie.
Rosen, Jimmie.
Raymond, Melville B.
(C. O.)
Rock, Wm. (C. O.)
Ray, Elizabeth (C. O.)
Russell Bros.

Shadrick, James A.
Sin Clair Sisters.
Spencer, Lloyd.
Springfield, Harry.
Schlichtner, Ubert.
Shaffer, Harry.
Smith, Harry H.
Sattell, Bro.
Star Spangle Banner Co.
Snow, Doc.
Stokes, Minnie.
Spong, Hilda.
Stevens, Mike J.
Sommers, J. T.
Schermmer, Marie.
Sutherland & Curtis.
Snook, B. J.
Sargent, S. P.
Sharrocks, The.
Sheldon, H. S. (C. O.)
Swor, Bert (C. O.)
Sutherland & Curtis
(C. O.)
Sutton & Sutton (C. O.)
Saxton, Billie (C. O.)
Stine, Chas. J.
Shoff, Ado R.
Sheehan & Monahan
(C. O.)

Thropp, Clara.
Thompson, Eph.
Truman, Wallace.
Trickey, Miss Coyde.
Tully, May.

Ulpas & Hella.
Uyatt, Miss Ida.
Van, Chas. (The Vans)
Verdi, Georgia.
Valley, Camille.
Valveno Bros. (C. O.)

Wassman & Fields.
Wayne, Chas.
Well, Mr.
Wetherall, Harry.
Williams, Leon.
Wilson, Harry.
Wilson, George.
Wolfe, Gracie (2).
Woyke, Victor.
Wyne, (Ekle).
Winnor, Elsie.
Welch, Pauline.
Weston, Emma.
Ward & Curren.
Whitely & Bell.
Ward, K.
Williams, Dot.

Willmar & Vincent.
Willing Brothers.
Waite, Emily.
Winter, Banks.
Walton, Louise.
Woodman, Joseph.
Wright, Mrs. Fred.
Ward, Miss May.
Wallace, Franklin.
Willard, Alice (C. O.)
Walter, Lee (C. O.)

Yule, Mabel.
Yocarsy, Mr.
Zaretsky, Sabina.
Zola Sisters (C. O.)

CORRESPONDENCE

Unless otherwise noted, the following reports are for the current week:

CHICAGO

By FRANK WISNERS,
VARIETY'S Chicago Office,
Chicago Opera House Block.

MAJESTIC (Lyman B. Glover, mgr.).—McIntyre and Heath revived "The Man From Montana" and scored the laughing hit of the bill. Murray Sisters have improved wonderfully in the last two years. The singing is much better and there is more spirit and animation in their work. The taller girl makes a fine "Gibson" model. She sang charmingly. The political song, although timely, does not enter opportunely in their very pleasing offering. "Country Boys and

Girls." Homan's rural act, here for the first time. Most of the songs are old and the comedy is of the extreme hackneyed sort. Two young girls do the most. Only the songs appreciated. Kennedy and Rooney, one of the big numbers. Angela, Dolores and Company in "Cupid at Home." Theme conventional but well played and made a good impression. Frank Whitman. "The dancing violinist," solid hit. Olivette offered second-sight reading, interested those concerned. Mr. and Mrs. Allison furnished agreeable comedy and well chosen songs. Clark and Duncan, Juggling Mathieus and Ed. and May Woodward completed the bill.

STAR AND GARTER (U. J. Herrmann, mgr.).—When Rice and Barton's "Rose Hill" show played Chicago last season an alleged "musical comedy" entitled "Knights of the Red Garter" was the vehicle. It was not particularly scintillating with originality or merit, the only features of the performance being the females and specialties. This season the organization offers the same antiquated absurdity, for it is nothing more than a revision of conventional ideas and episodes with illogical situations. The humor depends on the complications arising from the adventures of two married men who carry on a revelry of frivolities with "Arabian Nights" suggestions. The sleazebag dresses and abbreviated pink garments are about the only attractive costumes shown now. The choristers are in ambush for fully forty-five minutes during the discourse of the "story" in the second scene, and at the finish only eight girls, wrapped in the Japanese robes (repeated), appear and stand around aimlessly. The girls are not accomplished in any way. Most are awkward and slow. The music is dull most of the time, and there is little action. It is a cumbersome arrangement. There are slapstick, seltzer bottles and other decrepit utensils of primitive burlesque fame. The "Comedy Satire" is very old and crippled, and the breaking of ice in glasses is not at all nourishing to good taste. The duet by Blanche Newcombe and another young woman should not be permitted. The

harmony is terrible. One of the best numbers was "All Aboard," through the excellent work of Henrietta Wheeler, a comely and capable woman who can act intelligently. Beatrice is an agile dancer, but her evolutions were too long in the last scene. The first setting is used in the final scene, adding inconsistency to the action. Idylla Vyner, who has big type in the program with Geo. W. Rice and T. F. Thomas, emerges attired in a "cooch" outfit and whirls around mildly. The program says it is "Salome." It doesn't matter. The "Rainbow Ballet" and "Scar" dance preceding Miss Vyner's version of "Salome" proved attractive. Geo. W. Rice handles his lines the same familiar manner, and T. F. Thomas, his aid, likewise. There are two extra olio numbers. They are Leon and Adeline, comedy jugglers, and Lydell, Butterworth and Morton, excellent dancers. The comedian is a good eccentric dancer. The regular olio has as a feature the Four Londons, in daring casting, one of the best acts of its kind seen. Miss Vyner appears in songs well liked. Blanche Newcombe, in "Buster" attire, sang two songs, one effective. John E. Cain and two others offered the hackneyed farce, "A Good Night's Rest." It is an old negro sketch, depending on mechanical devices for comedy. Andy McLeod gave his musical monologue, same as usual. The show is not a worthy successor to those already at the Star and Garter this season. It should be thoroughly censored and strengthened.

EUSON'S (Sid J. Euson, mgr.).—It requires three scenes to explain the melange of disconnected comedy elements in the first part provided in the "Blue Ribbon Girls." The opening chorus medley brings on the entire company, the alert corymbes dressed to represent the different attaches characteristic of a railroad station. There is not much contrast in the representation, but worked out consistently enough, as burlesque runs. The usual money changing, betting and other familiar traditions are developed in succession. The mock minstrel first part, interpreted by Pauline Moran and chorus, in black satin

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suits, could have been more amusing. The prevailing colors are black and brown, the only bright raiment displayed in the closing section. The first discard the show should make is the "grafting" episode in the second scene. It is uncalled-for and positively disgusting. If it is the intention to convey suggestiveness it fulfills every anticipation. There is nothing funny or diverting in it. The "stalling" to allow the setting for the following scene is overdrawn, and a man should be entrusted with the dialogue about the schedule of trains. The woman who handles the part is unsuited for it. Searle Allen's vaudeville sketch, "The Traveling Man," with the complete setting of a Pullman car, is given verbatim. This is the best part of the show, and the parts were handled capably. Billy Evans and Florence Mills appeared to excellent advantage in the two important roles familiarized in vaudeville by Searle and Violet Allen. Jimmie Lane and Wm. Keller, who played in vaudeville with the act, had their respective parts, and the result was gratifying all around. The burlesque is called "The Raw Recruit." It is so short of humor that the business is aggravating, and at times the incidents, all rebuffed and stale, are boring. The "Letter Box" and "Robbing the Policeman" bits are the most monotonous seen this season, and one wonders at the producer who permits such dullness. The girls are absent too long in this scene. They could change costumes several times and relieve some of the tedious matter, but the comedians prefer to be in the center with their insistent clowning. Sixteen girls are carried, the average number listed with the Eastern shows this season. They sing in small voices but are active. Florence Mills, a pretty girl, dresses well and makes a very good appearance. The yellow stockings with the black sheath gown do not blend well. She looked splendid in a brocade suit of white. Pauline Moran is the soubrette. She retains her vivacity and has not much opportunity to dis-

play her capabilities as in previous shows. She is one of the best "rough" soubrettes in burlesque. Billy K. Wells, one of the comedians. He makes up to represent a Hebrew, and might be credited with looking the part. He joked about politics and sang parodies to the liking of those present. Harry Ward was a conventional German with the customary whiskers and dialect. He, too, helped the comedy end. The wardrobe display is not costly. The only lights in the show are worn by Miss Mills. There is probably a reason for the other girls not wearing the flashings. The music is tuneless at times and numbers well staged. The olio has Organita Arnold, character songs. Her voice is not strong. The first two selections should be left out or changed. Ward and Raymond are good dancers. Their act running about six minutes Sunday afternoon. Perry Sisters furnished one of the most entertaining numbers. They have a sketch entitled "Chorus Life." It proved a hit.

OLYMPIC (Abe Jacobs, mgr.).—Josephine Sabel, Tony Wilson and Heloise, Arcadia, Foy and Clark, Willard and Bond, T. Nelson Downs, Bel and Irwin, Holcombe's Band, Miett's Dogs, Anonora Sisters, The Mosts, Semon Duo, Great Ketter.

HAYMARKET (W. V. Newkirk, mgr.).—Arthur Dunn and Marie Glasier, Yocarrys, Schroder and Mulvey, Mr. and Mrs. Perkins Fisher, Collins and Brown, Hibbard and Warren, Paul Le Croix, Morgan and McGarry, Grace Wilson, Berry and Bennett, Porto Rican Quartet, De Camo's Dogs.

STAR (Tom Carmody, mgr.).—Bedouin Arabs, Shields and Rogers, Gordon and Marx, and several others.

NORTH AVENUE (Paul Sittner, mgr.).—Four Nichols, Gus Burton, Jesse Hale and Company, Four Franks, Clipper Comedy Four, Joyce Sisters, Sherrer, Block and Wilson.

SCHINDLER'S (L. Schindler, mgr.).—Gans Nelson pictures, Four Lincolns, Sol Berns, Quinn Trio, Wishard Woods and Company.

COLUMBIA.—Worth and Delmar, Wischerman's Bears, Adelyn, Holland, Wehn and Company, Ed. Weaver, Doyle and Wilson.

PREMIER.—Weaver and Lambert, Joe Bowman, Hall and Cole, Lillian Funnell, Toney and Toney.

IOIA.—Billy Mann, Musical Brobats, Bessie French, Williams Bros., Mae Kirby.

GEM.—Jack and Grant, Maud Haley, The Lanes, Chinese Walker, Gem Stock.

CRYSTAL.—Delmar and Dexter, Billy Walters, Leland and Lee, Daniels and Mack.

LYRIC (Chicago Heights).—Bromley and Adler, Fred Swift, Blossom Harris, Allen and Vase, Billy McGee, Chas. Bradley.

GRAND (Chicago Heights).—Florento, Shafter and Shafter, Blanche Kruger.

NEW GEM.—Bernard and Howard, Marie Curtis, Dot Holcott, Belden Co.

FOLLY (John A. Fennessey, mgr.).—Mortimer M. Thelise has taken many liberties with his own "Wine, Woman and Song" to furnish the "Strolling Players" with material. The imitation is an inferior production compared to the original. The show might be considered a miniature counterpart of the other, but cannot be compared otherwise. The first part is "The Stolen Review." The title conveys the fact that the version is one among the many copied from "Wine, Woman and Song." Several times reference is made to others imitating the latter, with the contention that slices of material were liberally extracted. Bouita is mentioned, and the "Gibson Girl" interpreted by Kathryn Pearl is announced as an imitation of the former. The piece is a satire on the other, and no one has more right to than Thelise, although the inadequateness of the production is no credit to "Wine, Woman and Song."

Sam Liebert, last season with the original company, playing "Caruso," has the principal comedy part. This is his first attempt in Hebrew character. Considering his unfamiliarity he did very well. He does much better in the olio, appearing in

"The End of the World," under the name of "New Year's Eve." Sam Hearn plays a violin acceptably and appears as the sheriff, while Frank Campbell is programmed as "Sullivan-Connors, a variety actor." Frank Bright is cast for Mantell and Eddie Barto showed excellent eccentric dancing while imitating Cohan. Sam Fendell is the Caruso of the series and Al Thorsen wore the garb that signified Olcott. Little Ardell, dressed in either "coco" or "Salome" flashings, said she looked just like Gertrude Hoffmann. Maud Adams as Peter Pan, Jeanette Wood as Blanche Bates and Beatrice Fern as Fay Templeton appeared. The after piece is named "Another Steal." This is properly applied. A little of everything is served, and the combination is of the rough house sort. Miss Pearl looked better than ever and wore handsome gowns. Her specialty in the olio with the "ponies" and four men was liked. She has little opportunity for acting. The Church City Four sang well chosen selections in the same diverting manner, the voices blending excellently. The "ponies" are sprightly and vigorous, and the tall girls, aside from filling the stage, have little to do. The costumes are not pretensions but neat and effective.

EMPIRE (L. H. Herk, mgr.).—"Sam T. Jack" show; return engagement.

A road company playing "A Girl at the Helm," the new LaSalle show, will open in Joliet, Ill., Christmas.—All the music written by Roger Imhof for the Empire Show has been sold outright to Will Essert, the music publisher, who will produce the pieces in sheet form and place them on the market.—The new \$50,000 theatre built at Oklahoma City by E. B. Tull opened this week. It is called the "Majestic."—Laura Howe has decided to close her act known as the "Dresden Dolls," and will rest until January when she will present a new act.—John Cort, the Pacific Coast manager, was in the city last week. The new Cort Theatre to be built by Mr. Cort, U. J. Herrman and H. H. Frasse, on Dearborn street,

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NATIONAL (Sid. Gramman, mgr.).—Week 13: Bill Papke, the newly crowned middle-weight champion, the drawing card, and packed 'em in. Manager Gramman's impersonation of Eddie Graney added something to the number. The Harry Kraton Co., in "Scenes in Hoopland," novel and interesting exhibition. They display remarkable skill in handling, and their number entertained immensely. Alice Robinson, soprano, did quite well with serious selections; her effort to shine as a comedienne at her finish was a "scream" on the wrong side of the ledger. Fagan and Byron, with a rather crudely-constructed sketch, saved by the dancing of Fagan. Fred Morten won share of approval with a whistling and paper-tearing exhibition. The Florence Modena Co., in "Bargain Mad," some laughs. James Prior, in "Captain Barnacle's Courtship," completed.

WIGWAM (Sam Harris, mgr.).—"A Vision of Salome" was offered for the first time in San Francisco, under the direction of Edwin T. Emery, with Jessica Orr in the role. It was heavily featured and proved a sensational drawing card. The Bottomley Troupe, strong novelty feature, with one of the best casting acts ever seen here. The Manuel Román Company, in "Down Music Row," had choice place and went through in good form. Tom Gillen found a most responsive audience, and not one of the "Finnegans" failed to get past them. The Mosarts, with novelty scenic singing and dancing, well received, their footwork on snowshoes going particularly strong. Cadieux offered a taking routine on the bounding wire. Louise Auber and "The Fall of 64" completed.

EMPIRE (W. H. Tiffany, mgr.).—Line-up was one of the strongest of the season, with Winile St. Clair as "The Girl from Missouri" taking first honors. A quaint and eccentric fun-maker, she scored heavily. The "Four English Belles" furnished a creditable "pony" number. Valoni, the juggler, introduced a troupe of trained pigeons in an effective manner. Leona and Dale, vocal number, costumed in regulation Carmen fashion. The man has a good baritone and the act went well despite the girl's habit of singing off the key. Folk and Polk had a good-graded spring-board acrobatic act. Ted Lenore, with a singing and talking offering in "one" made a favorable impression. E. Loring Kelley and Company had some bright lines and pleasing situations in the sketch. "The Lawyer and the Judge."

DENVER

By **CHAS. LONDONER**.

VARIETY'S Denver Office,
1755 Curtis Street.

(Special Wire to VARIETY.)

ORPHEUM (Martin Beck, gen. mgr.).—Finely balanced bill. Millman Trio on the wire with pretty Bird Millman the big hit. Henry Horton and Co. in "Uncle Lem's Dilemma" brought to the surface two strong points—that Mr. Horton is a capable character actor and that the idea of his sketch is very antiquated. World and Kingston, well liked; Raymond and Caverly handed out both old and new "Dutch" stuff, very good in all; and Martinette and Sylvester brought out screams of laughter and admiration for their particularly fine comedy acrobatics. Fentelle and Carr in "Out Loud Junction" are breezy. The Musical Craigs ordinary.

CRYSTAL (Wm. Weston, mgr.).—Ziska and King are fair. The Shannons, the same; "Electro" is a novelty and appealed for that reason; Mme. Techow's Cats, excellent; Flo Saunders, soprano, good; Richard Burton sang "Tipperary" among his other illustrated numbers.
NOTES—Odd Fellows' Convention here this week brought good attendance at all houses.—The Bijou, formerly a S. C. m. p. house on Curtis St., (opposite the Crystal), is being remodelled and newly outfitted for a 10c. vaudeville house. The booking, it is rumored, will be made by S. C.'s Denver representatives. Will open 27. Ferra, "the Iron Man," is booked by the W. S. V. A. to play to the Coast. Later engagement following with Sells-Floto show. Ferra is the man that the

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auto runs over.—The Orpheum reports better business than is usual at the opening of the season.

ST. LOUIS

By **RICHARD SPANER**.

COLUMBIA (Middleton & Tate, mgrs.).—It's now called the New Columbia and because several tens of thousands of needed improvements were made. Good bill opened 21. Emmett Corrigan and Co. in "His Last Performance," entertaining, well-acted bit; Alice Lyndon Doll, dramatic soprano; Imro Fox, deserving illustration; Claudius and Scarlet, banjoists of merit; Four Harveys, very good; Hawthorn and Burt, comedians; Minor, Coleman and Satterlee in a sketch, and the Lincoln Quartet, who really sing four-part songs effectively.

AMERICAN (Oppenheimer Bros., mgrs.).—George Primrose and his Minstrel boys top this week with Edna Aug a close second for the honors. "The Eight Berlin Madcaps" hold attention; Chesterfield's horse, innovation; Emerlin Campbell and Co. Caron and Parnum, Bradley and Leona and a quartet secure recognition.

STANDARD (Leo Reichenbach, mgr.).—"Champagne Girls," one of the best bills in some time. "At Gay Coney Island" proves to be a continuous performance of gaiety and music in which the girls work hard and the boys are not one whit behind. Prominent are Charles Nichols, Marie Croix, Marie Fischer and Goff Phillips. Olio up-to-the-moment sketches by Wells and Sells, Charles Nichols and Co., Burton and Vass, rapid-fire conversationalists; Nichols' playlet called "Western Style," is elaborately staged; "On the Frontier," another set piece, brings out the entire organization. The bill had a profitable start on Sunday and has since been on velvet. Reichenbach so deposes and he's a veracious chronicler of box office accretions.

GAYETY (O. T. Crawford, mgr.).—"The Hasty Show" hastened hither to the Gayety Sunday afternoon and his since advantageously shown. "A Frolicsome Frolic" starts and Harry Hastings, Viola Shoran, Tom Coyne and a large chorus manage to keep things a-bumming. Miss Sheldon's vocalism, truly a bit too good for the burlesque of two-a-day commerce, and much ad-

mired and Viola is so willing with her encores, so willing! Campbell and Brady, jugglers and dancers; Howard and Lewis, Mlle. Alda, in poses "bronzalques" (a new one); Mildred Flora, comedienne, and Vardon, Perry and Wilbur, in "A Summer Night," are single turns and teams distinctly worth while.

PHILADELPHIA

By **GEORGE M. YOUNG**.

KEITH'S (H. T. Jordan, mgr.).—The bill this week is really a big hit in itself. A bit more of the real variety would help a lot. "The Patriot" and Millen and Corelli are under New Acts, and furnish the features of the show. The most likable number from a comedy viewpoint is Cameron and Flanagan. It still remains one of the best of its kind in vaudeville. Adelaide and the "Four Dainty Dancers" offered a somewhat showy dancing act which suffered principally through poor arrangement. There is a long wait before Adelaide does a "Spring Song." The time could be filled by the four girls in "one." Adelaide won her usual honors for some splendid toe dancing. Winsor McKay, the cartoonist, was well liked; a change in his act would have made it more so. Mattie Lockett, billed as "Impersonator," was a surprise. When last seen this young miss was buried among the three-a-days, but she has "arrived" and put over one of the best acts of its kind shown here in some time. The program announcement does her an injustice. She does not impersonate, but has two or three songs with lots of point, scoring particularly through being well fitted to the character represented. At the finish she did some dancing, not particularly strengthening to the act until some excellent eccentric steps were given at the close, which took her off in a whirl of deserved appreciation and brought her back two or three times to acknowledge the hands. She has a fine act. Viola De Costa and Co. presented "In the Latin Quarter." Miss De Costa showed some pretty gowns which was her chief contribution, and one of the four men has a good voice. "The Order of the Bath," a comedy sketch, pleased. Steady and Edwards had an entertaining musical act on

early. The dialogue is not as good as they make it. With better material they ought to have a big laughing act. The music is good enough to hold it up, though they have some very much-worn selections. The Sterlings did well enough in an opening position and the La Belles, Mortimer Bassett and the Goyt Trio filled in.

FOREPAUGH'S (Miller & Kaufman, mgrs.).—With a bill hardly up to the class of the first week's offering, improvement was shown in the attendance this week, the house being filled Monday night. The Australian Foresters furnished the feature. This act is bound to interest as a novelty. James J. Morton got along swimmingly with his patter and songs. Probst deserved a liberal share of the chief honors of the show. He whistles and imitates birds in a truly natural manner, the tones being remarkably pure and sweet. Stage presence is the only drawback. Kelly and Adams offered a good singing turn. There is just enough talk mixed in to give the orchestra a chance to change the music sheets. Lawrence and Harrington has not been seen along this way in some time and their act is not near as good as it was when last seen, being poorly put together and not well done. The talk is dimly. The tough dance at the finish saves it. Josephine Ainsley was given a rather difficult task to follow immediately after Kelly and Adams with a straight singing turn, but did very nicely. The "picks" continue to pull Gerlie Le Clair through in good shape. Three of the young blacks are clever youngsters and all four work hard. The one supposed to be a comedian is cheating most of the time. Fisher and Fisher opened with a comedy bicycle act. Both attempt comedy, which gives the appearance of a contest for laughs and it is hard to pick a winner at the finish with nothing to fight over. The attempt for improvement. The moving pictures, closing the show, were interesting.

CASINO (Elias & Koenig, mgrs.).—Rice & Barton's "Big Gaiety Company" with Charles Barton as principal comedian pleased this week. Jack Magee is proving excellent support and there is a well-balanced company.

GAYETY (Edward Shayne, mgr.).—Crowded houses welcomed "Broadway Burlesquers." The costumes are rich and there is a capable company headed by Ben Jansen and Lillian Field. Livelier numbers and more of them and not so much dialogue would improve the show.

TROCADERO (Charles Cromwell, mgr.).—"Ideals" to fair business.

ATLANTIC CITY

By **SIG.**

YOUNG'S PIER THEATRE (Ben Harris, mgr.).—Carrie De Mar heads, big hit; Middleton and Spelling and Co. in "A Texas Wooling," sensation here; James Francis Doolley and Corina Sales, songs, immense; Fred Dupres, songs and parodies, knockout; Four Luciers, musical, great; Three Coles, bounding wire, fine; A. D. Allas and Co., black act, good.

YOUNG'S MILLION DOLLAR PIER (John L. Young, mgr.).—Herr Schmidt and Co., cycle whirl, sensation; Three Earnests, bar act, fine; Golden and Hughes, blackface, repeated last week's success; Carlyle's Dogs and Ponies, big hit; Eli A. Smith's mailmouth dogs, fine.

SAVOY (Harry Brown, mgr.).—M. p. and Eddie Cassidy, blackface, great; Mlle. Simons, songs, fine; William Fagin, songs, good; Carle Cook, colored comedian, good.

STEEL PIER (J. Bothwell, mgr.).—M. p.; Halsey's Band; cake walks.

STEEPLECHASE PIER (Wm. Fernan, mgr.).—M. p.

NOTES—George Middleton, the last of the summer crowd, has gone to New York—Joe Maxwell's act is underlined here for next week.

ATLANTA, GA.

ORPHEUM (Ben Kahn, mgr.).—Irene Latour and dog, contortionist, opened nicely; Jennings and Renfrew, parodists; Carmel and Harris, dancing skit, big hit; Golden's Mannikens, head-line; Lewis McCard and Co., sketch, scored fine; Brothers Danm, comedienne, went big; Brothers Danm, comedienne, excellent.—**LYCEUM** (J. J. Weiss, mgr.).—Bob Alto Troupe, casting act, excellent; Lucille Satoy, sourireuse, hit; Harold Shaw and Co., "The Hour of Man," an oration; Bonington Brothers, much applause; Tanaka's Japanese, good closing number.—**BIJOU** (H. L. Dwyer, mgr.).—Fred Irwin's Big

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NETTA VESTA

St. Paul, Week Sept. 20.
AT THE ORPHEUM.
"It isn't often that an operatic singer, even
when blending her selections with popular num-
bers, so completely captures an Orpheum audi-
ence as did Miss Netta Vesta Sunday night. Even
the gallery, not always appreciative of artistic
effort, joined the rest of the audience in en-
thusiastically receiving Miss Vesta, demanding
encore until a stern stage manager turbed ad-
vance and held the stage for the next act, while
Miss Vesta bowed her thanks and smiled a be-
witching negative at the audience."
"Miss Vesta possesses a rarely clear soprano
voice, particularly effective in the higher register,
and a winsome personality, enhanced by a type
of blond beauty that establishes her a favorite
the moment she appears."
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Big Hit at Hammerstein's this week (Sept. 21)
ARLINGTON FOUR
"The Singing and Dancing Messenger Boys"
"DAT WAS ME" is "some" laugh
Next Week, Proctor's Albany, N. Y.
Kind regards to Avon 4—O'Brien, Havel and Harry B. Lester

Show. Walsh, Lynch and Co., in "Hockin's
Run," were the feature. **BRIX.**

AUBURN, N. Y.
GRAND (M. S. Epstein, mgr. Monday rehar-
sal 10:30).—Juggling Burkes, good; Crane-Finlay
Co., in "His Room Mate," very good; Lewers and
Mitchell, singing comedienne, good entertainers;
Swan and Bamard, grotesques, extremely funny;
"Commencement Day," hit; Arthur Rigby, good;
Fred St. Onge Co., cycling, very clever.
BILLY JOYCE.

BALTIMORE, MD.
MARYLAND (F. C. Schanberger, mgr.).—Show
away above par. Bessie Wynn heads, favorite.
Jesata Clement and Company in "Too Much Sym-
pathy," good sketch, cleverly handled. "A Night
on the Hudson" with Nellie Fiore, excellent
number and proved very interesting. Stoltz's
number and proved very interesting. Zarell
Brothers opened with hand-balancing, first order.
McNish and Penfold good. Bernardi closed the
show, gaining several recalls.—**AUDITORIUM**
(Jean Kernan, mgr.).—Nat. Willis, top, good; Wil-
son Franklyn and Co. in "My Wife Won't Let
Me," good sketch and a laugh getter. Calian
and Smith, next dancing turn; Dan Burke and his
"School Girls" pleased all portions of the house.
Juliette, impersonations, very creditable; Raffay-
ette's Dogs, fine; "Onalp's" piano went wrong
Monday night and he had to close with it floating
in the air.—**GAYETY** (W. L. Ballauf,
mgr.).—"Son Tons" and a bunch of pretty girls
nicely costumed, full of dash and go, with Haw-
son and Clare, the big number, to capacity houses.
—**MONUMENTAL** (Montague Jacobs, mgr.).—
Larry McCale, Sam Sidman and John West are the
big cards with the "Follies of the Day," a very
good show, the best seen here this season. Packed
house at every performance.

JOHNNY MEYERS.
BEAUMONT, TEX.
LYRIC (Rupert Cox, mgr.).—Week 14: The
Campbell, Adlers, s. and d., exceptionally
good; Harry A. Ross, violinist, fine; Robert Du
Mont Duo, comedy acrobats, scream; Great Car-
azoo, female impersonator, ordinary.—**PASTIME**
(John I. Pitman, mgr.).—Jas. P. Blount, ordinary,
s. and d., good; Joe Evans, ill. songs, good; Billy
Smith, good.
GEO. B. WALKER.

BINGHAMTON, N. Y.
ARMORY THEATRE.—Very entertaining bill.
Marvelous in their rag pictures, pleased; Young
America Five, s. and d., man, encore; Porter
White and Co., "Visitor," received approval;
Berry and Berry, "Do You Like Music?" good;
Barnett Bros., knockabout, first rate; Dillion
Bros., songs made to order, well received; Law-
rence Crane, the Irish Wizard, well received.
JOEGERST.

BRISTOL, TENN.
FAIRYLAND THEATRE.—Reopened 14. The
Three Kellys, excellent; Happy George Lavigne,
blackface, fine; Edward Leon, very good; ill.
songs by Miss Huskison, pleased.—**THE**
CRYSTAL (Geo. Furrow, mgr.).—M. p.—**AIR-**
DOME (J. D. Kilgore, mgr.).—Airdome Stock
Co.—NOTE.—Cole Bros. Shows exhibited here
11 to good business with a first-class show; Ring-
ling Bros. coming on the 10th of October.
W. R.

BUFFALO, N. Y.
SHEA'S (M. Shea, mgr. Monday rehearsals
10).—The Zanettos, equilibrista, clever; Flint and
Brooks, fair; Dixie Serenaders, very good; Eva
Williams and Jac Tucker, in "Driftwood," good;

Caro and Herbert, comedy acrobats, lively;
Carlin and Otto, in "The Battle of Bay Rum,"
good comedy; Empire Comedy Four, clever; "The
Love Walks," hit.—**LAFAYETTE** (Charles M.
Bagga, local mgr.).—"The Girl I Met at Sherry's"
and "Look Out Below" were big laugh getters
with "The Cherry Blossoms."—**GARDEN** (Charles
E. White, local mgr.).—Nick Long and Idalene
Cotton made a hit with the Jess Burns "Casino
Girls." "The Other Man's Wife" is a laugh
producer. Thirty-five clever people compose the
company and good specialties help out the bill.
—F. W. Buhler is now manager at the Bijou
Dream, Chas. P. Dempsey returning to Pittsburg.
M. p. and ill. songs.—**GOLDEN PALACE**.—The
talking m. p. are having a big run here with ill.
songs included.—NOTE.—Verbeck and Farrell,
of the Interstate Vaudeville Association of Oil
City, have established an office here.
DICKSON.

CAMDEN, N. J.
BROADWAY (John C. Peebles, mgr.).—Strong
and entertaining bill. Hayward, Patel and Hay-
ward present "King of Black Wellia," well liked.
Cecilia and Steele, big favorites, did well. The
Johnny Buch Trio, comedy and acrobatics; "The
Advance Agent"; Kaimar and Brown, novelty
singing, and Ina Claire, impersonator.
G. M. YOUNG.

CINCINNATI.
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VARIETY'S Central Office,
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PEOPLE'S (James E. Fennessy, mgr.).—Des-
sauer and Dixon's Big Review, Dennis Mullen, as
"The Wise Guy," is excellent. Chas. Berins, as
"Pinkerton Pluch," and Wm. Oswald, as "Siss
Hemlock," a country merchant, is the nearest
comedy work that has been seen here in a long
time. May Wells, as the old maid, was clever.
Maurice Wood gave an imitation of Eva Tan-
guay that brought numerous curtain calls. Anna
Chandler, as "Gilda Bird," is the real star of
the show. Miss Chandler has a fine voice and
carries most of the musical numbers. Her imita-
tion of Fay Templeton was fairly well done, but
that of Anna Held was immense. She attempted
to give an imitation of Vesta Victoria imperfer-
ently. "The Battle of the Daisies and Ferns,"
which closed the first act, led by Anna Chandler,
was an exceptionally pretty singing number.
There is a four-minute wait between acts one and
two. In the second act were imitations of Ben
Welch, Chauncey Olcott, Ethel Levey and a
"Salome." Al. Borge and Wm. Oswald, and the
Atlantic Comedy Four, in intermingling in the
second act. The costumes and scenery were well
selected and the settings adequate. This show
ought to be a winner.

STANDARD (Frank J. Clemens, house agent).
—Fred Irwin's "Majestics." Notwithstanding the
extreme hot weather, by Monday night the house
was nearly sold out for the week. Seven mag-
nificent scenes serve to introduce the company in
a burlesque, by Fred Irwin, with music by Joe
Hollander. Clara Rackett is featured and she
has as assistants Evelyn Walker, Marie Beau-
gard, Trixie La Mar, George Nelson, Edith Shaw,
Anna Meek, Marie Hartman, Marie Revere, Flo
Wells, Lillian Carter and Carley Carlos. Will
King, Ernest Rackett, Gus Fay and Al Bonner are
the comedians. Fay in Gussan and King in a
Hebrew character were very funny. Imitation of
Eva Tanguay by Marie Hartman was good. Roy
Cummings' imitation of George M. Cohan was
fine. Michael Schliman did a poor imitation of
Cliff Gordon. The Racketts, in their specialty,
were liberally applauded. Peerless Quartet did
nicely. Joe Bonner and male chorus made a big
hit. The chorus is the best looking and best
costumed ever seen in a Cincinnati theatre.
Irrespective of class. The ensemble singing of the
company was a revelation to the audience.

COLUMBIA (H. M. Ziegler, mgr. Sunday re-
hearsals at 10).—Sisters Brasely open, a very
new turn; Elsie Adams, Weber and Hayes, in-
der the name of Original Bootblack Quartet, fair
only; Edwin Rood and Co., humorist and Hindoo
magician, fair; Rooney Sisters, dancers, wonder-
ful; Charles B. Ward, Kathrin Klare and Alice
Ward in the sketch "Twin Flats," by Searl E.

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FONDA, DELL and FONDA

Fonda, Dell and Fonda did some sensational work with the Indian clubs, and the stage setting and costumes of the trio made the act appear anything but monotonous.—Indianapolis News.

Fonda, Dell and Fonda, club jugglers, includ-

GRAND OPERA HOUSE, INDIANAPOLIS, THIS WEEK (SEPT. 21).

BIG SUCCESS DOING TWO A DAY.

ing Mabelle Fonda, "queen of clubs," suffer but little by comparison, with a former really wonderful Indian club turn at the Grand. They are good, and their hit is made sure by the accurate grace of the women of the trio.—Indianapolis Sun.

PAT CASEY, Agent

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KING OF FOOLS AND FUNNY FALLS.

Introducing my own original shoulder buck dance.

Direction, LYKENS & LEVY

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THIRD SUCCESSFUL SEASON

RICH McALLISTER

IN "A Night in An English Music Hall"

With GUS HILL

**THE SHRODES**

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"THE HERREW FIREMAN AND THE FOREMAN."

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Sept. 21—Arcade, Minot, N. D.

Sept. 24, 25, 26—Bijou, Eveleth, Minn.

Oct. 1, 2, 3—Bijou, Virginia, Minn.

Oct. 4—Bijou, Superior, Wis.

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KRATON'S "HOOPLAND"

At the Folies Marigny, Paris, Sept. 2, the act was engaged for another year abroad (at an increase of salary) through the H. B. Marinelli office.

Thanks to the friends who wished us success.

Don't forget the "School House."

P. S.: American Artists playing this theatre (Folies Marigny) will find the Manager, Mr. Borney, one of the finest in Europe.

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Week Sept. 28—Mansfield, O., Orpheum. Week Oct. 5—Canton, O., Orpheum.

Aileu, deliver some good humor; Five Juggling Normans, remarkably clever work. Gus Edwards' School Boys and Girls, Louis Handler as Patrick Levy, got good comedy out of his part. Lillian Gohs as Sassy was "cute." Bertie Moulton as Monitor, was very good. Sammy Watson's Farmyard Circus was a big scream.

CLEVELAND, O.

KNITH'S (H. A. Daniels, mgr.).—Herr Saona, impersonations; Max Witt's "Singing Colleen," pleased; Malesic Musical Fun; Madam Bartholdy's Birds; Edith Helena was retained from last week; Julius Steger and Co. headlined the bill; James H. Cullen; The Joettina, clever risley artists.—MAJESTIC (J. H. Michael, mgr.).—The theatre has been put in ship-shape for its opening. Adams and White won favor; Bernier and Stella, lively duo; Kurtis and Emma's clowns of dogs, hit; Lambert and Williams, fair; Beatrice McKensie and Walter Shannon, in an operatic burlesque, "A Shine Flirtation," were well liked; Geiger and Walters, musical novelty; Marengo, Navarro and Marengo, hand balancers.—EMPIRE (Geo. Chenet, mgr.).—The Rents Santley Co., in a good show.—STAR (Drew & Campbell, mgrs.).—"The Travelers' Tip-Top Girls" is the attraction for the week.

WALTER D. HOLCOMBE.

DANVILLE, ILL.

LYRIC (Fred. W. Hartmann, mgr.).—"Huntress" dances, good; Phil J. Couser, ill. songs, pleased; Warren and Faust, s. and d., clever; Maxwell and Dudley, in singing comedietta, "For Sweet Charity," hit; Young Bros., hoop rollers and diablo players, very clever exhibition.—AIRBORNE (Lawrence Taylor, mgr.).—Straut Sisters, pleased; Musical Thols, good; Burns and Kahl's Indoor Circus, good.

F. E. W.

EASTON, PA.

ORPHEUM (J. F. Osterstock, mgr.).—Opened Monday. Gus Edwards' "Country Kids," headliners; Mabel Berra, songs, good; Dixon Brothers, vaude, pleased; Garteile Brothers, big; Trovillo, ventriloquist, well liked; Marshall and King, s. and d., well received; Cook and Stevens, pleased.—BIJOU (W. Putman, mgr.).—Gertrude Golden, songs, pleased; Billy Harper and Co., sketch, hit; Bachau, Cox and Quigley, roller skaters, close strong.

ELMHURST, N. Y.

RIALTO (F. W. McConnell, mgr.).—Hugh Morton, Max Bruno, Claude Thardo, Mae Collins, Cora Cherry, Dollie De Mott and Anna Harris, good.

FAMILY (G. W. Middleton, mgr.).—Commencing Sept. 28 this house will offer the Mosart bookings until the opening of the new Mosart Theatre Nov. 26.

J. M. BEERS.

ELIZ, PA.

ALPHA (E. E. Snerken, mgr.).—Farley and Prescott, s. and d., fair; Manu and Franks, "Married Bliss," good; John Louboulakis, very good; Kath, Severance and Co., "Now-a-Days," good.

BRUCE GRONNETT.

FALL RIVER, MASS.

SAVOY (Julius Cahn, lessee and mgr.; Wm. Morris, Inc. Vaudeville).—Julian Rose, Hebrew monologue, a hit; Ed. Durant, comedy musician, good; McDermott and Raymond, comedy sketch, very good; Kennedy and Kennedy, dancing, well applauded; Casey and Leclair, comedy sketch, well applauded; Four Stewart Sisters, very good; D'Alma's Dogs and Monkeys, pleased.—BIJOU.—M. p. and Jones and Sutton, colored comedians, good; Frank Daley, very good; George Spencer, ill. songs, good; Fritz's Dogs, pleased; The Bridges, Dutch comedy, good; Bert. Warren, eccentric dancer, very good; Harrington's novelty gymnasts, excellent.—PREMIER (L. M. Boas, mgr.).—M. p. and Tweedy and Roberts, high-class singers, excellent; Cook and Beal, songs and dances, good; Barrett and Scanlon, comedy acrobats, very good; Traynor and Hart, comedy sketch, excellent; Geo. Dalley, ill. songs, good; Barrymore Stock Co., pleased.—FURTAN (Fred. Hooper, mgr.).—M. p. and Douthett and Jones Co., sketch, very good; Mayo and Rowe, comedy sketch, excellent; Grace Daveport, ill. songs, pleased.—PLEASANT STREET (Jas. Masou, mgr.).—M. p. and Athel Jackson, coon singer, good; Leheral and Leheral, colored, well applauded; O'Donnell Brothers, comedy, good; Kraft, soubrette, excellent; Masou and Dorau, held over.—SCENIO (Geo. Graham, mgr.).—M. p. and ill. songs by Geo. Graham.

B. F. RAFFERTY.

GALVESTON, TEX.

PEOPLE'S (J. Boyle, mgr.).—Week 14: Garry Owen and Co., held over, hit; Sedgwick Duo, excellent; Millar Bros., views, fine; Baby Eileen, s. and d., good; Cal Calloway, blackface, good; Marvellous Hodges, contortionist, very good; Fox and Rogers, "Dutch," fair.—THEATRIUM (McKee Bros., mgrs.).—Fornet and Lloyd, s. and d., pleased; Woodford and Malbers, sketch, good; Lyric Quartet, pleasing; Harry Toomer, blackface, good; Paul Morton, ill. song, good.—ROYAL (J. McDonnell, mgr.).—Morton Sisters,

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WHAT THE CRITIC SAID: "The imitations run from Lillian Russell to one of a prize fight. The last is the best, and it is in IT that IRVIN R. WALTON makes one of the biggest hits in the history of the Empire as a burlesque house."

"Walton imitates Eddie Foy, and he is as funny as Foy ever dared to be"—Toledo, O., News Bee, Sept. 14th, 1908.

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s. and d. excellent; Frank Jones, "peg-leg" dancer, big hit; J. Archer Baker, basso, fine; m. p.—PARISIAN (M. J. Marco, mgr.).—Ray Samuels, headliner, "coon" songs and monologue, big hit; Leonard Kelley, female impersonator, fair; m. p.

HARRISBURG, PA.

ORPHEUM (C. F. Hopkins, mgr.).—Frank Le Dent, juggler, very good; Barnes and Crawford, excellent; Anderson and Goines; Ryan-Richfield Co., "Mag Haggerty's Father," a scream; The Two Roses, dainty musical offering; Smith and Campbell, went well; Camille Trio, comedy acrobats, roars of laughter.—HIPPODROME (Wm. Rexroth, mgr.).—The Graces, song and talk, pleased; Tom Dunville, singer, endorsed; The Sharples, musical, applause.—LYRIC (Burket and George, mgrs.).—Ill. songs, m. p.

HARTFORD, CONN.

POLI'S (Geo. S. Hanscomb, mgr.).—Al Raynor's Dogs open, very good; Elsie Boehm, remarkable baritone voice; John and Bertha Glee-

son and Fred Houllhan, popular; Harry Brien, pleased; Harrows-Lancaster Co., in new act; Tuscany Troubadours, good singers, make biggest hit; Buster Brown, Tige and Co., pleased.—SCENIC (H. C. Young, mgr.).—Hughes Brothers, musical artists, good; Pete La Mar, singing and dancing act, pleased; Frothingham and Denham, singing and talking act, fair.

JOLIET, ILL.

GRAND (L. M. Goldberg, mgr.).—"The Little Willow" went well. In the olio Carita, toe dancer; Will Ross, and others.

KANSAS CITY.

ORPHEUM (Martin Beck, gen. mgr.).—"Blonde Typewriters," headline, very good; Edward M. Favor, pleased; La Petite Mignon, impersonations, clever; Harry L. Webb, monologist, good, new songs; Baader-LaVelle Trio, splendid bicycle act; Powers, Walters and Crocker, good; Coogan and Bancroft, clever roller skating.—MAJESTIC (Thos. Hodgeman, mgr.).—"Girls from Happyland," plenty of music, catchy dances, good sing-

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ing.—CENTURY (Jos. R. Donnegan, mgr.).—"Miss New York, Jr." Full of ginger, carries an exceptionally large amount of varied scenery and the show is handsomely costumed throughout. G. P. CRANDALL.

KNOXVILLE, TENN.

CRYSTAL (Wilson Rogers, mgr.).—Headed by Doyle and Primrose, musical and sketch artists; Frank F. Bailey, very pleasing.—COLUMBIA.—M. p.; Ill. songs by Clarence Kibby; The Little Howze Sisters, act, pleasing; Marie Montrose, singer, big hit.

LAWRENCE, MASS.

COLONIAL (J. Fred Lees, mgr.).—Stafford and Stone, "A Hunter's Game," very clever; Three Weston Sisters, excellent; Felix Adler, singing comedian, very big; Albert Reed and Co., in "Her Friend from Texas," very funny; Scott and Wilson, acrobatic comedians, a hit; Yankee Comedy Four, went big; Preston Kendall and Co., in "The Devil."—NICKEL.—(T. F. Twomey, mgr.).—M. p. and Ill. songs by Ida Raymond.

—MARQUISE (W. V. H. Barhydt, mgr.).—M. p. and Ill. songs by Miss Pittingill.—LYCEUM (W. L. Gallagher, mgr.).—May Deyser Burlesque Co., olio; Dan Mulumby, English coster, singer, very clever; The Meehams, in songs and dances, fine; James West, eccentric comedian, excellent; Ill. songs by Annie Walsh, scored.—NOTE: Emil Shubert, who played here last week, pitched the last innings in Lawrence baseball game and struck out two men.

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MARY ANDERSON (James L. Weed, rev. mgr.).—Headliner, Treace Reuz and her three snow-white horses. Fine exhibition of horse-womanship. Big feature, Wilfred Clarke and Co. in "What Will Happen Next?" Free and Wilson, comedy pantomimists, good; the Great Jarrow, mystifier, good; Linton and Lawrence, good; George Austin Moore, good; Del Costa Quartet and Four Franklins received their share.

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PRICE—McCABE—GRIFFITH—HARRIS.**CHAS. EMERALD**
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"THE WRESTLER."**RICH McALLISTER**
"THAT BAD BOY."**ANI HILL**
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FROLICS IN FROGLAND.**ABE GOLDMAN**THE BOY WHO MAKES ITALIAN AIRS
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The film shows Mr. Bryan in his native town, at work on his farm, addressing a gathering of neighbors, and studying in his library. Mr. Kern is shown as he received and addresses the notification committee.

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BUCKINGHAM (Horace McCrokin, mgr.).—“Empire Show,” ripping good.

NOTES.—A new picture theatre will be opened on Fourth avenue, between Jefferson and Green, and run under management of the O. T. Crawford Co. It is expected to be completed by Dec. 1.—LaRue Meffert, better known to the profession as “Meff,” is again in the box office at the Mary Anderson.

MAHANAY CITY, PA.

FAMILY (E. F. McAtee, res. mgr.).—The season was opened at this popular playhouse Mon-

day to good business. Burt Weston and Co., in “The Medicine Show,” was the headliner, well received; Marvelous Ed, novelty equilibrist, pleased; Frank and Sadie Harrigan, s. and d., very good; Amann and Hartley, “The German Professor,” fair; M. F. Rittenhouse in ill. songs.

J. O. ASHTON.

MALDEN, MASS.

HATHAWAY'S (Samuel L. Tuck, res. mgr.).—Del De Louis and Co., in “The Lion and the Lamb,” well received; Lightning Hopper, cartoonist, clever; Dancing Ashers, liberally applauded; Bertha Noss Russell, musical artiste, very good; Three Hanlons, acrobats, well received; The Berks, dancers, took well; Grace Alwin, ill. songs, favorite.

THOMAS C. KENNEY.

MILWAUKEE.

MAJESTIC (James A. Higler, mgr.).—Edwin Holt and Company headline big class sketch; Byron and Langdon also appear in a nobby little sketch, “The Dude Detective”; Devlin and Elwood add in a comedy sketch, “The Girl from Yonkers”; T. Nelson Downs, manipulator of coins and cards, clever; Joe La Fleur, remarkable exhibition of agility; Bob Leo and Ed Webb, spirited acrobatic act; Goldsmith and Hoppey, musical.—CRYSTAL (F. Winters, mgr.).—Maxim's Art Studios lead, reproductions of famous paintings, very beautiful; “The Gypsy Fortune Tellers” continue to please; William Windom, monologue, good; Mr. and Mrs. Danny Mann score in a delightful pastoral playlet; Ada James, ill. songs, pleasing.—GAYETY—S. R. Simmons, mgr.).—“City Sports,” excellent burlesque, drawing big.—STAR (F. Trotman, mgr.).—“Colonial Bells,” excellent; Mile. Zallah, “Salome.”

MUSKOGEE, OKLA.

LYRIC (R. L. Miller, mgr.).—Wyatt Sisters, sketch, pleased; Mrs. Fears (local), ill. song; Trio-o-lora, character singing, good; Cocaran and Dixon, blackface, applauded; Frank and Gladden, s. and d., well received; Essie Babb, comedienne, fair; Bartlett and Collins, comedy, applause.

J. F. B.

NEW HAVEN, CONN.

POLI'S (S. Z. Poll, prop. F. J. Windisch, res. mgr. Monday rehearsal 10).—“A Night with the Poets,” fine idea, splendidly executed; Hoey and Lee, Hebrew comedians, very good; Gilroy, Haynes and Montgomery, “The Good Ship Nancy Lee,” very good; McDonnell and Simpson, in a farce, “A Story Hour,” fair; Smith and Heagerty, musical, hit; Tamamoto Brothers, wire artists, good; “Sunny South,” excellent. E. J. TODD.

NEW ORLEANS, LA.

GREENWALL (H. Greenwall, mgr.).—The robust methods of Pat Reilly, who is making his initial appearance in this city, as the particular luminary of the now combined “New York Stars”



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AN IRISH FAIRY STORY.

Certain to be a Winning Attraction at Motion Picture Entertainments.

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Send for illustrated descriptive circular No. 368.

NEXT WEEK'S SUBJECTS:

Shipment, Sept. 29, 1908: “POCAHONTAS,” No. 6380, Code VOLTAGE, Approx. Length, 1,000 feet.

Shipment, Oct. 2, 1908: “TEN PICKANINIES,” No. 6381, Code, VELTER, Approx. Length, 600 feet.

“SANDY McPHERSON'S QUIET FISHING TRIP,” No. 6382, Code VELTEURS, Approx. Length 425 feet.

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and Rellly and Wood's “Big Show,” produced spasmodic outbursts that seemed to shake the very walls of the theatre. They recognized in Pat a comedian after their own hearts. The welcome they extended him would have excited the envy of a monarch. Hardly less popular were Virginia and Maryland Tyson.

ORPHEUM (Martin Beck, gen. mgr. Monday rehearsal 1).—The Orpheum opened on Monday. The house bore a spick and span appearance. Eight hundred new leather chairs have been installed. Occupying the premier position are Felice Morris and Co., in “The Old, Old Story,” a playlet by Francis Wilson, and staged by Frank Relchner. In the supporting company are Charles C. Silk and Russell Bassett. The Laytons style their contortion specialty “In the Realm of the Allis.” Gaston and Green and Lavine and Leonard are local favorites. Blissett and Scott danced their way into favor. Les Cadets de Gascoigne (New Acts); Nonette sings and plays the violin. The twenty choristers carried make an imposing array. The numbers have been well staged and give evidence of thorough rehearsing. “Patricia Salome,” given with the faint semblance of a “single,” proved a “knockout.” There are but two old numbers. The Tyson Sisters in their “Deutscher” specialty, in which a quantity of “ad libbing” is resorted to, and Johnson, Marvella and Mike, the latter a donkey with laughter-producing accomplishments. O. M. SAMUEL.

PATERSON, N. J.

EMPIRE (A. M. Bruggemann, mgr.; H. J. Bruggemann, res. mgr.).—One hundred and seventh week of vandeville drew goodly numbers. Fromil, wizard of the accordion, while not billed as a headliner, easily took first honors. Caskley and McBride, comedians; Irene Hobson and Co., “Right Place, Wrong Time,” pleasing spectacle; Conn, Downey and Willard, “Doings of Dr. Louder,” very good comedy; J. K. Murray and Clara Lane, excellent singers; Victor Niblo and his talking birds, great; Watson and Morrissy Sisters; Four Floods, acrobats, comedy hit.—FOLLY (Joseph E. Pine, res. mgr.).—“The Merry Maidens,” featuring Sam Rice, with good support, the first three days of the week and made a favorable impression. Miner's “Americans” held forth the remaining three days, repeating their success of former visit. As this was the first week of the new policy two shows weekly—the effect on the attendance was quite noticeable.—NOTE.—H. Parker Ackerman now occupies the leader's chair in the orchestra.

FRANK A. EAKINS.

PAWTUCKET, R. I.

KEITH'S (Ch. Edington, mgr.).—Lawrence and Graham, dancers; L. Muzie Barrett, very good; The Musical Four; LYCEUM (Frank Stone, mgr.) opening of burlesque season with

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PAT CASEY did this booking.

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"JOURNAL."
"Mullen and Corelli came in to do a funny talking act, but before they had gone along very far did some ground and lefty tumbling that took the cobwebs out of everybody's eyes. The comedy THIS WEEK (Sept. 21), KEITH'S, PHILADELPHIA.

part was splendid and the tumbling excellent. They made one of the best numbers of the whole bill."

"TRAVELER."
"Mullen and Corelli have an acrobatic comedy act that for both of the ingredients mentioned has most other acts in that line running for a swamphoot oar. They deserved all the approbation which greeted them."

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a strong bill. Tina Davis is the star winning favor all through. Ned Corey, magician, fair; Harry Rosendale, wire, solid hit. S. M. SAMUELS.

PROVIDENCE, R. I.
KEITH'S (Chas. Lovenberg, mgr.).—Pleasing bill headed by Wm. Hawtrey and Co. in "Com. promised." Acting superb. "Fun in a Boarding House," big number, winner from start; Grif, the juggling joker, reappearance; Ida Fuller, beautiful scenic effects; Chas. F. Semon, big factor; Fiddler and Sheela, clever, colored boys; Nelson and Otto, excellent; Harrigan and Gless, Avolio and Othello, and Harry Alister completed the bill.—IMPERIAL (John P. Hill, mgr.).—"The Avenue Girls," good show, with a splendid drilled chorus. S. M. SAMUELS.

READING, PA.
ORPHEUM (Frank D. Hill, mgr.).—The Vynos, musical farmyard, superior to usual opening number; The Labakans, good acrobatic act; Irv. Clow and Ray Snow, warm welcome in this, their home town; "A Strange Baby," well received; O. G. Seymour and Miss Dupre, pleasing; Wilbur Mack and Nella Walker, a hit; Wormwood's Dogs and Monkeys, plenty of laughs, bicycle monkeys deserving special mention.—NEW ELIJOU (Direction S. Lubin).—M. p. and The Four Lubins, Harry Ross, Eddie Dwyer and Thos. A. Mackey.—GRAND OPERA HOUSE (Hels and Appell, mgrs.).—Frasier Trio, Larriette and Lee, Wm. O'Donnell and m. p.—Victor, Star, Mecca, Parlor and Pictorial, m. p. and ill. songs. G. E. H.

SAGINAW, MICH.
ELIJOU (Wm. A. Busco, mgr.).—Annie Vivian, clever sharpshooting; Earle Sisters, s. and d., youthful and good; Smith, Keli and Weusell, considerable fun; Robert Taub has been engaged permanently to sing illustrated songs. Genter and Gilmore, musical, good. MARGARET C. GOODMAN.

SALT LAKE CITY, UTAH.
ORPHEUM (Martin Beck, gen. mgr.).—Week 12: Headlined Hilarion and Ceballos, "Phantastic Phantoms"; Martine and Elvester, comedy acrobats, good; Gilbert and Emma Craig, musical, good; Alfred Kelsey and Co., "Tale of a Turkey,"

brought many hands: Fentelle and Carr, in "Outland Junction," have an odd skit which proved popular; World and Kingston, as popular as ever, and the Kinodrome.—NOTE.—The T. M. A. No. 38 had an informal reception last Saturday evening at the lodge rooms in honor of Hayes and Johnson, two honorary members. It was the first meeting of the season and was well attended. JAY E. JOHNSON.

SAN ANTONIO, TEX.
ELECTRIC PARK (Sid. Wells, mgr.).—Week 13: Aerial Twins, headliners; Ella Jay and Smith, isagbabe sketch; Nervous Heine, very good; Emilie Watt, comedienne, good.—LYRIC AIR-DOME (H. H. Hamilton, mgr.).—Chas. E. Meers, good; Walter Watson, good; Bell and Washburn, s. and d.—NOTE.—The Lyric closes 20, reopening for the Oliver D. Bailey Stock Co., 27.

SEATTLE, WASH.
ORPHEUM (Martin Beck, gen. mgr.).—Week 14: Tom Davis Trio, "Motoring in Mid-Air," astonishing; Basque Grand Opera Quartet, strongly rewarded; Creamy and Dayne, good; Vinie Daly, s. and d., hit; Mr. and Mrs. George A. Beane, comedy sketch, fine; Mabel Sinclair, ventriloquist, excellent; Lockwood and Bryson, songs, fine.—STAR (F. H. Dohuehan, mgr.).—Hill and Sylviav, unicyclists, hit of bill; Grace Leonard, "the ideal boy," substantial hit; Roland West and Co. in "The Criminal," headliner, well received; Welch and Earle, s. and d., should be more cautious in dancing the "Merry Widow" waltz; Hobie and Brooks, in "The Cuban Millionaire," very good; Ed. Roesch, ill. song, very good.—PANTAGES' (Alex Pantages, mgr.).—Atra, great attraction; Majestic Four, hit; George Yeoman, fine line of talk; Kierman, Cole Kierman and Co. in "The Taming of the Beast," great; Myrtle Victorine and the Two Zolars (New Acts); Arthur Elwell, ill. song, very good.—SHANNON'S (M. T. Shannon, mgr.).—Adams and Guhl, German, headliners and hit; Jenkins and Stockton, blackface; Marcella Montague, ill. song, good; Tops, Topsy and Tops, with dogs, good.

STAMFORD, CONN.
LYCEUM (Antony Geroulino, mgr.).—De Mutha, dancers, hit; Harry Howard, tramp comedian, well received; Barrett and Byrne, singers, good; The Graces, "Collier Boys," hit; E. V. Murray, balladist, very good.—STAR (A. Mun-

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ARTISTS VISITING ENGLAND are cordially invited to register at "The Stage" offices immediately upon their arrival. The Editor of "The Stage" will always be pleased to welcome them. Advance notices of sailings and opening dates should be posted to the Editor. When an artist has registered at "The Stage" office, which may be regarded as his permanent London address, all correspondence will be immediately forwarded.

London Offices: 16 York St., Covent Garden, London, W. C.

ger. mgr.).—Pictures and four acts of vaudeville, changed bi-weekly.—VAUDEVILLE (W. G. Warren, mgr.).—M. p.—PACIFIC (P. Gordon, mgr.).—M. p.—FAMILY (Herick & Bloom, mgr.).—M. p.—HARRY KIRK.

ST. JOSEPH, MO.

CRYSTAL (Fred Cosman, mgr.).—The Markee Family Band (New Acts) head strong bill. Fluke and MacDonough, "The Ladies' Interfering Society," laughing hit of bill. The Bannon Troupe of jugglers show many new feats. Geo. W. Hussey, ventriloquist, very good.—LYCEUM (C. U. Phibler, mgr.).—Miss New York, Jr., showed three nights, 17-19, one of best burlesque aggregation so far this season.—NOTES.—Geo. Ira Adams, formerly proprietor and manager of the Crystal Theatre, Milwaukee, and will take active management on Oct. 1. Mr. Adams formerly owned a half interest in the house when it was giving six shows daily, but sold on account of ill-health.—The U. S. Military Tournament, which is being held at Lake Contrary, has hurt the attendance of the downtown houses, extremely hot weather helping it along.—The Bijou Dream opened 20 with moving pictures.

SYRACUSE, N. Y.

GRAND OPERA HOUSE (Grand Amusement Co., mgrs. Monday rehearsals 10:30).—The bill offered this week is the best seen here in some time. Williams and Walker's "Chocolate Drops," good; Al. Lawrence, good; B. Frederick Hawley, Francis Haight and Co., went big; Ellmore Sisters, made good; Capt. Winston's Seals, good; Sam Williams, good; Clarence Wilbur and Co., well received. SAM FREEMAN.

TOLEDO, O.

EMPIRE (Harry Winter, mgr.).—The third week of the burlesque season opened on Sunday with "The Lid Lifters." The show is snappy all through. From a comedy standpoint "The Lid Lifters" leaves no room for complaint. The olio opened with Jack and Helen Davis in a dancing act on skates, clever; Lee Hickman and Johnny Jess, generous share of applause; Hattie Mills made a good-sized hit with her neat little singing act; Rose and Ellis, barrel jumping, did nicely; Walker and Barrett closed the olio with some classy character work which pleased. "The Lid Lifters" carries a bunch of good-looking, active show girls.—THE ARCADE (Will Bettis, mgr.).—This week reopens the vaudeville season. Isabel C. Jackson and Co., funny comedy, "Hearts and Dollars"; The Osaves, clever comedy juggling; Harry Sala, a youthful performer, who sings and dances with spirit; Gladys Dix, dance and posing, was well received, as was Leslie Beets in a classical singing act.—THE VALENTINE (Joe Hirschfeld, mgr.).—Vaudeville and talking pictures. The regular season opens at the Valentine this week, but the moving pictures will be kept on for Sundays and all vacant dates.—NOTES.—Will Bettis, formerly manager of the Sunbeam, has now taken hold of the Arcade, the Hurtig & Seamon house here. Mr. Bettis is making a number of changes in the policy of the theatre.—Howard Gale, ahead of Joe Galtes' "Three Twins," was in town this week.

SYDNEY WIRE.

TORONTO, ONT.

SHEA'S (J. Shea, mgr.).—DeHaven and Parker have clever dancing; "That" Quartet, above the average; Jubie Ring, pleased; Ferrell Brothers,

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excellent; Billie Beard, fair; Daisy Harcourt, clever; The Picaro, good.—GAYETY (Thos. R. Henry, mgr.).—"Night Owls." Show as a whole good.—STAR (Harry H. Hedges, mgr.).—"Brigadiers" give bright, snappy performance. Cora Livingstou as special feature. HARTLEY.

WASHINGTON, D. C.

GAYETY.—Bob Manchester's "Cracker Jacks" are here this week.—LYCEUM.—Tom Miner's Bohemian Burlesquers are the attraction this week.

WATERLOO, N. Y.

ORPHEUM (W. C. Mack, mgr.).—Smith and Reno, acrobatics, good, comedy fair; Miller and Russell, good; Morgan and Chester, many laughs; Dunbar's Goats, well trained; Campbell and Beard, music and some far-fetched comedy; Wartenburg Bros., foot jugglers, none better; pictures.—ANTIQUE (L. M. Sneden, mgr.).—LaCentra and LaRue, comedy musical; L. O. Welser, Tierney and Tierney, Frank Narven, Robert Sharkey and pictures.—WONDERLAND (J. B. Shaff, mgr.).—Howard Robinson and Co., magic; Geo. B. Touhey, vocalist; pictures.—BIJOU (J. W. Ludlow, mgr.).—Art Richardson and Co., talking pictures, big attraction here; Frank Bennett, vocalist; pictures.—LYRIO (C. Hildebrandt, mgr.).—Collis LaPage, Howard and Whiting, John Conklin, Chas. Hildebrandt, and pictures.—STAR (W. B. Armstrong, mgr.).—Brand Sisters, F. E. Brown and pictures.

WHEELING, W. VA.

WONDERLAND (H. W. Rogers, mgr.).—The best bill of season. Woodford's educated animals, excellent; Enoch, man fish; Allen, Delmaia and Co. have a good playlet; Langford and O'Farrell, good; Whitman Brothers, novelty contortionists, very good.—THE GRAND (Chas. Feinler, mgr.).

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WILLIAMSPORT, PA.

FAMILY (Fred. Lamade, mgr.).—Three Sensational Olivers, wonderful work on tight wire; Howard Truesdell and Co., laughable; Belle Gordon, good; Jerge-Aileen and Hamilton, s. and d., pleasing; Johnson, Davenport and Ladelio, "The Jay and the Football Players," whirlwind acrobats; Lake and Sarge, singing and talking, good.—NOTES.—Kinetograph is reeling off a baseball picture taken on the Chicago American grounds, which shows Manning and Blair, a former Williamsport Tri-State battery, in action. STARK.

WORCESTER, MASS.

POLI'S (J. C. Criddle, mgr.).—Reed Brothers, clever; Mr. and Mrs. Jimmie Barry, "At Hensfoot Corner," went big; Anna and Edna Conley, pleasing singing and dancing act; Adeline Dunlop and Frank McCormack and Co., "The Night of the Wedding," well played; The Caball Brothers, musical, good; Sidney Dean and Co., fine; Jean Clermont's Comedy Circus, much laughter. M. M. SHEPHERD.

ZANESVILLE, O.

ORPHEUM (Sun-Murray Co., lessee and managers; H. B. Carter, mgr.).—Marvin Bros., band balancing, fine; Bordley, Angelo and Princess, The Minstrel Boys, excellent; Two Almonds, yodlers, good; Frances Holt and Co., "The Honey-moon Trip," clever; Al Dewton, mimic, good. F. M. HOOK.

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"THE STOLEN JEWELS"

ASTOUNDING SOLUTION OF THE MYSTERY OF A DARING ROBBERY

It would have taken more than the wonderful powers of deduction of a Sherlock Holmes to have dispelled the mystery that shrouded the disappearance of a case of jewels at the home of Robt. Jenkins, a wealthy stock broker, which were eventually brought to light through a most remarkable accident. Mr. and Mrs. Jenkins are getting ready for an evening at the opera, but Baby Jenkins requires a bribe to induce her to remain contented with the maid. This Mrs. J. furnishes in the shape of a papier-mache doggie, the head of which is removed to find its interior filled with candy. Mrs. Jenkins takes her jewel case from the desk, but in her haste she forgets them. They are not long in the theatre before the thought of the diamonds comes to her. On arriving home, sure enough her worst fears are apparently confirmed. There on the desk lays the jewel case—empty. Detectives are put to work on the case, but without success. The loss of the jewels is the beginning of a streak of wretched luck for Jenkins. He is beaten on all sides in the stock market and is forced to the wall. Forced to sell his home to satisfy his creditors, he is in the depths of despair as he stands and views his precious little one playing on the floor with her doggie. Jenkins' friend, Smithson, enters to offer his sympathy and aid, and in the enthusiasm of his friendship flusters about, finally throwing himself into the only chair in the room, on which the baby has placed her toy. Of course it is crushed to atoms, and, lo and behold! there, among the fragments of the broken dog, lay the long lost diamonds. There are many sensational incidents in the film, one showing the curb market of New York is most unique.

LENGTH, 680 FEET



THE DARING ROBBER.

RELEASED OCTOBER 2nd

"THE DEVIL"

A Moving Picture Portrayal of Psychic Force

"There's the Devil to pay." Don't worry, the Devil is a good collector and never discounts. In the ever-existent psychomachy in the human being, Satan attacks the weaker side, the flesh, and has in most cases an easy task in overthrowing the soul. In this picture we have attempted to show in the material that conflict by personifying that which is evil and sinister in our natures by figure of the traditional Satan; hence, in this subject, the Devil is intended to illustrate psychic force. Herold Thornton, a successful artist, is so deeply in love with his wife that apparently no power, natural or supernatural, could swerve him from the path of honor; but, alas! he is human, and in his employ is a very beautiful girl as model, and the Devil knows how to play the game, and his promptings are so fascinatingly impressive that few can resist. So it was that at his promptings the artist falls. Discovered by his wife, she in turn is prompted by the Devil to get even, which she heads. She is surprised by her husband in a private dining room of a safe in company with a gentleman friend. In frenzy he leaps at his wife's throat—and the Devil laughs. In terror, the poor woman rushes to her home. She is followed by her crazed husband. In vain she pleads, but the Devil prompts—"Kill." Taking a revolver, he moves deliberately toward the terrified wife—and the Devil laughed. A shot and a body and soul part; another shot and—"There was the Devil to pay"—and he collected. This subject, while thrilling, is most ingeniously handled, with photographic quality of the highest order, showing a stereoscopic effect never before attained.

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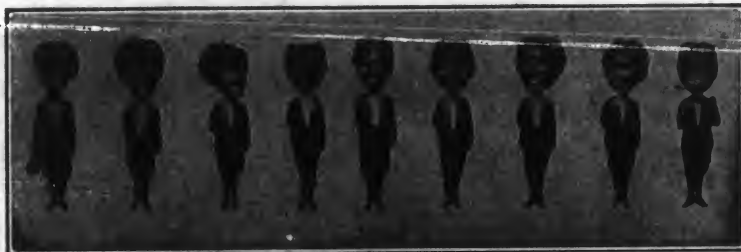
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